

MUSICAL FETTER

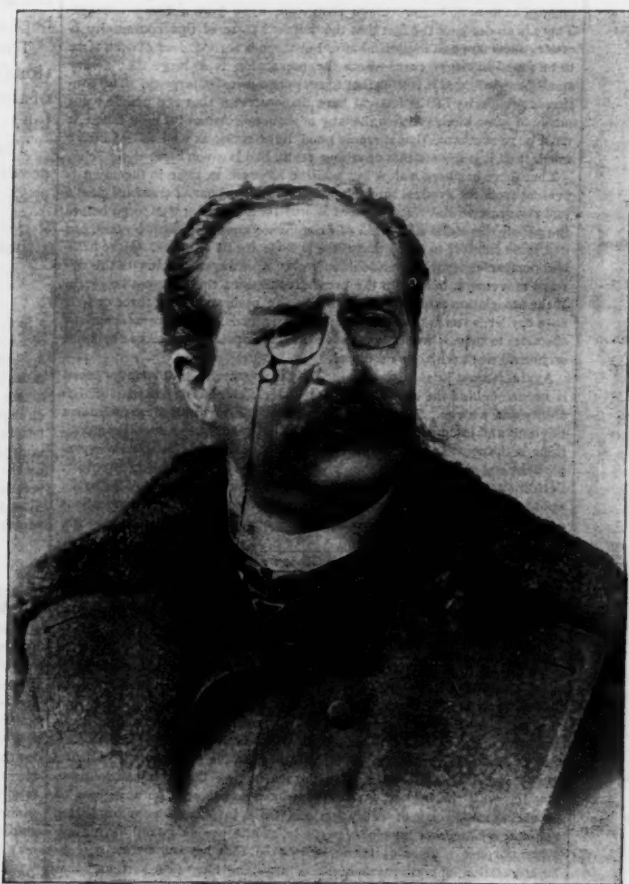
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XXI.—NO. 14.

NEW YORK, WEDNESDAY, OCTOBER 1, 1890.

WHOLE NO. 554.



Louis C. Elson

THE MUSICAL COURIER.

-A WEEKLY PAPER-

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During more than ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Minnie Hauk	Richard Wagner	Johanna Cohen
Materna	Theodore Thomas	Charles F. Tretbar
Albani	Dr. Damrosch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Guadagnini	Theodore Reichmann
Lena Little	Constantin Sternberg	Max Treumann
Murio-Celli	Dengremont	C. A. Cappa
Chatterton-Bohrer	Galassi	Montegriffo
James T. Whelan	Hans Balatka	Mrs. Helen Ames
Eduard Strauss	Liberal	Marie Litta
Eleanor W. Everest	Alberici	Emil Scaria
Donald	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Donizetti
Geisinger	Del Puente	William W. Gilchrist
Fürsch-Madi-9	Joseffy	Ferranti
Catherine Lewis	Julia Rivé-King	Johannes Brahms
Zélie de Lusane	Hope Gienn	Meyerbeer
Blanche Roosevelt	Louis Blumenberg	Moritz Moszkowski
Sarah Bernhardt	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Federic Grant Gleason	Filoteo Greco
Anna Bulkeley-Hills	Ferdinand von Hiller	Wilhelm Junck
Charles M. Schmitz	Robert Volkmann	Fannie Hirsch
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Frederick Laz	Ovide Musin	Emil Mahr
Nestore Calvano	Anton Udvardi	Otto Sutro
William Courtney	Alcuin Blum	Carl Faelten
Josef Staudigl	Joseph Koegel	Belle Cole
Lulu Veling	Ethel Wakefield	Carl Millöcker
Mrs. Minnie Richards	Carlyle Petersilea	G. W. Hunt
Florence Clinton-Sutro	Carl Retter	Georges Bizet
Calixa Lavalley	George Gemünden	John A. Brockhoven
Clarence Eddy	Emil Liebling	Edgar H. Sherwood
Franz Abt	Van Zandt	Ponchielli
Fannie Bloomfield	W. Edward Heimendahl	Edith Edwards
S. E. Jacobsohn	Mrs. Ciemelli	Carrie Hun-King
C. Mortimer Wiske	Albert M. Bagby	Pauline d'Allemant
J. O. Von Prochaska	W. Waugh Lauder	Verdi
Edward Grieg	Mrs. W. Waugh Lauder	Hummel Monument
Adolf Henselt	Mendelssohn	Berlioz Monument
Eugen d'Albert	Hans von Bülow	Haydn Monument
Lilli Lehmann	Clara Schumann	Johann Svendsen
William Candidius	Joachim	Strauss Orchestra
Franz Kneisel	Samuel S. Sanford	Anton Dvorak
Leandro Campanari	Franz Liszt	Saint-Saëns
Franz Rummel	Christine Dossert	Paul de Sarasate
Blanche Stone Barton	Dora Henningsen	Jules Jordan
Amy Sherwin	A. A. Stanley	Albert R. Parsons
Thomas Ryan	Ernst Catenhusen	Ther. e. Herbert-Foerster
Achille Errani	Heinrich Hofmann	Bertha Pierson
C. Jos. Brambach	Charles Fradel	Carlos Sobrino
Henry Schradieck	Emil Sauer	George M. Nowell
John F. Rhodes	Jesus Bartlett Davis	William Mason
Wilhelm Gericke	D. Burmeister-Petersen	Pasdeloup
Frank Taft	Willis Nowell	Anna Ankow
C. M. Von Weber	August Hyllstedt	Maud Powell
Edward Fisher	Gustav Hinrichs	Max Alvary
Kate Rolla	Xaver Schwarzenka	Josef Hofmann
Charles Rehm	Heinrich Boetel	Händel
Harold Randolph	W. E. Haslam	Carlotta F. Pinner
Minnie V. Vandever	Carl E. Martin	Marianne Brandt
Adelle Aus der Ohe	Jennie Dutton	Gustav A. Kerker
Karl Klindworth	Walter J. Hall	Henry Dusenisi
Edwin Klahre	Conrad Ansonage	Emma Juch
Helen D. Campbell	Carl Baermann	Fritz Giese
Alfredo Barili	Emil Steger	Anton Seidl
Wm. R. Chapman	Paul Kalich	Max Leckner
Otto Roth	Louis Svecanski	Max Spicker
Anna Carpenter	Henry Holden Huss	Edith Graves
W. L. Blumenstein	Neally Stevens	Hermann Ebeling
Leonard Labatt	Dyas Flanagan	Anton Bruckner
Albert Venino	A. Victor Benham	Mary Howe
Josef Rheinberger	Mr. and Mrs. Carl Hild	Attalie Claire
Sam Bendix	Anthony Stankowitch	Mr. and Mrs. Lawton
Helene von Doenhoff	Moris Rosenthal	Fritz Kreisler
Adolf Jensen	Victor Herbert	Madge Wickham
Hans Richter	Martin Roeder	Richard Burmeister
Margaret Reid	Joachim Raff	W. J. Lavin
Emil Fischer	Felix Mottl	Niels W. Gade
Merrill Hopkinson, DD	Augusta Ohrström	Hermann Levi
E. S. Bonelli	Mamie Kunkel	Eduard Chadfield
Paderewski	Dr. F. Ziegfeld	James H. Howe
Stavenshagen	C. F. Chickering	George H. Chickering
Arrigo Boito	C. Villiers Stanford	John C. Fillmore.
Paul von Janko.		

INVITATIONS have already been issued to the singers who are expected to appear at the Bayreuth performances next year, the names and operas having been selected officially in Munich recently at a conference in which Councillor Gross, Conductors Levi and Mottl and Regisseur Fuchs, together with Cosima Wagner, participated. As heretofore announced, "Parsifal," "Tannhäuser" and "Tristan and Isolde" are the works selected for next year.

BÜLOW does not propose to produce any works of Liszt this season at the Berlin Philharmonic concerts, following in this respect his former plan. The prospectus mentions four Beethoven symphonies—C minor, F major, B flat major and C major. Schumann's first symphony and Schubert's unfinished (B minor), as well as a Haydn and a Mozart symphony, are announced. Furthermore we find Mendelssohn's "Schottische," Raff's "Leonore" and Brahms's C minor and a new one (name withheld) promised. Novelties are also to be heard, among them Dvorak's fourth symphony in E major, Richard Strauss' symphonic poem "Todt und Verklärung," an orchestra serenade by Robert Kahn, a rhapsodie by Svendsen and compositions by Rubinstein, Goldmark, Saint-Saëns, Lalo and Massenet. Wagner will be represented by various Vorspiels—those from "Parsifal," "Lohengrin" and "Tristan" and the overture of "The Flying Dutchman," as well as the "Faust."

THE "Times," in its final notice of the Worcester Festival last week, sums the situation up very fully, as follows:

Looking back over what has been done, it is fair to say that the character of the music performed shows some inclination on the part of the management to do better things than were done here a few years ago. There is no denying the fact that the musical taste of this community is crude, uncertain and indiscriminate, but there is a good deal of such taste to be found in larger cities where the population is so large that a very small percentage of it is sufficient to support musical enterprise. The continued prosperity of the festival here demonstrates that the people want music of some kind. Although many of them still clamor for light music, it must be remembered that there is good light music as well as bad heavy music, and it is seldom that anything really bad is given here.

That there has been a slow but positive advance in taste in the town is evident from the gradual introduction from year to year of standard classic and romantic works. The taste of Worcester has a long way to go before the people can claim a position of prominence among musical centres, but it is some comfort to know that there is hope for its advance. More brilliant performances would undoubtedly give a stronger impetus to the upward movement, but under the present conditions these cannot be given. If the association could afford to bring the orchestra here three or four days earlier, so as to give more time for rehearsals, one of the most serious obstacles to success would be removed. It is impossible to secure brilliant orchestral work with one rehearsal.

Again, it must be said, though the duty is ungrateful, that younger blood is needed behind the conductor's baton. Mr. Zerrahn is a musician of high ability and wide experience, but he has lost the vigorous aggressiveness of youth and inclines to deliberateness in his readings. Several compositions in the course of the present festival have entirely missed their proportions and significance through the conductor's heavy beat. But Mr. Zerrahn has been conducting here for twenty-four years and is dear to the public heart. He deserves his popularity, for he is earnest, conscientious and indefatigable. It is not his fault but his misfortune that he is growing old.

ON the topic of the high ground to be taken by church organists and choir leaders Mr. Stevenson writes as follows in the "Independent":

Referring to some lines in course of a paragraph in this column last week a correspondent—who states that he is an organist and choir leader in a church in a Western town—makes certain interrogations that can best be answered in the negative. They are all relative to the liberty and standards of choice in music for vocal or instrumental use during church services, from the opening voluntary to the postlude. To him, as to any and all others interested in the matter, we beg to say as follows: Starting with the highest ground, you have no business, on any plane of excuse, as a musician of education and taste, to play on your organ for voluntary, collection interlude, postlude, as the people go out, or for any other purpose, a piece of music, new or old, that has any distinctly secular association, operatic, symphonic or anything else of the sort, and that has not been absolutely composed for the organ or has so considerably reverted to it that it has a due association with the organ and is to be regarded, if sharply tested, legitimately as an organ piece. Second, from a standpoint somewhat less extreme, and for those musicians who think they cannot live up to the loftier one, you have no excuse for playing on the organ in church time any operatic selection, "arranged" for it never so nicely, or any piece of music of secular associations in any degree. It makes no difference if not two persons, if not one person, in the church may recognize the piece; it makes no difference how specious sentimentality may excuse it. Stick to the principle; it is a sound one. Dereliction from it means at least bad musical morals as its least mischief. Third, you have no business to allow your choir or any soloist in it to sing any music that has secular, and especially operatic associations, no matter how remote the derivation, how recondoite the source, how admirable the art it illustrates or how urgent the provocation to tickle the ears of some of your congregation with it. These should be the main articles of every organist's, of every choir leader's, creed, in city church or country church. It is a seemingly severe but a safe one, and it is only ignorance that can long find it so severe or narrow. The churches in this city that represent its spirit can be told, Catholic or Protestant, on the fingers of—we had almost said it—one hand; certainly on the two hands; but we can see welcome indications that the music in the churches all over the country is more and more approaching such standards of purity in art and worship, and we trust that the work will go on. Every organist and choir leader should so inform himself and conduct himself and his charge as to further it.

M. T. N. A. IN TROUBLE.

Detroit Meeting Shows \$400 Deficit.

OTHER FUNDS DISAPPEAR.

THE following item of news published in Detroit fell like a bombshell among the members of the Music Teachers' National Association who do not belong to the inside "ring" that has succeeded in dragging the association down to its present precarious position:

Dr. Sherrill yesterday circulated a subscription among the hotels in an effort to raise the \$400 still due as expenses of the annual meeting of the Music Teachers' National Association, recently held in Detroit. The whole amount of the outlay was \$7,000, of which \$6,600 was paid at the time. Chittenden & McCreary, of the Russell House; Dr. Anderson and R. H. Fyfe & Co, each subscribed \$300; Carr & Reeves, of the Normandie; Van East & Graves, of the Cadillac; Mabley & Co., F. G. Smith, Sons & Co., E. T. Hance, W. C. Colburn, Levi L. Barbour, each \$100; George H. Gies & Co., \$5. Prof. J. H. Hahn will receive contributions also.

During the last days of the Detroit meeting it was stated that a large profit had been made with the concerts in that city and that \$1,200 was the least amount that would be paid over to the treasurer of the M. T. N. A. to be used to advance the interests of the meeting that was to be held in Minneapolis in 1892. Not only is this \$1,200 missing, but an additional \$400 is needed to make up the deficit, and the association once again assumes its attitude as a beggar.

The honest members of the Music Teachers' National Association now demand an itemized statement of the receipts and expenditures of the Detroit meeting.

The honest members of the M. T. N. A. want several other statements, and the vouchers that must accompany the same published with the statements.

The constitution of the M. T. N. A. says, among other things:

ARTICLE VI.

DUTIES OF THE SECRETARY.

SECTION 1. It shall be the duty of the secretary to perform the usual duties of a corresponding and recording secretary, to collect the annual dues and deliver them over to the treasurer, together with the name and address of those having paid, taking the receipt of said treasurer therefor; to collect all the essays read at the annual meeting; to issue and mail reports and circulars; to preserve copies of all important letters and keep on file all letters received. The secretary's books shall be so kept that bills and vouchers may be arranged and preserved. He shall be obliged to settle up the affairs of the association as early as November 1 following the meeting of the association (if the same occurs in the summer), to hand over to his successor all property scheduled and shall make an annual report.

ARTICLE VII.

DUTIES OF THE TREASURER.

SECTION 1. The treasurer shall receive all moneys from the secretary, giving his receipt for the same, and disbursing only upon orders properly signed by the executive committee. The treasurer shall pay drafts given by the president or secretary for current expenses of their respective offices only, each draft to contain reference to a corresponding voucher, showing the nature of the transaction covered by it. Aside from these, he shall disburse only upon the presentation of drafts from the executive committee, as hereinafter provided. He shall so keep his books that bills and vouchers may be arranged and preserved, and shall prepare a report for the fiscal year and shall have the same printed in the official report. He shall settle up the affairs of the association as early as November 1 following the last meeting of the association (if the same occurs in the summer), and shall hand over to his successor all property scheduled, including books, bills, vouchers and money for the current year, which he may have in his possession.

Sec. 2. The treasurer shall file an acceptable bond within thirty days after his election, the amount to be fixed by the executive committee.

In 1889 between \$2,000 and \$3,000 was received, and of this amount the treasurer of the association did not handle 10 per cent., although the constitution says explicitly "the treasurer shall receive all moneys from the secretary." The money is said to have been used to pay debts. Mr. Landon, the head of the auditing committee, has not reported. No report has ever been published or issued showing how much money Theodore Presser, at one time secretary and treasurer, received and paid out, nor have vouchers been shown.

Is there a defalcation? The air is blue with rumors to that effect. Who received the money that no one was permitted to handle except Mr. W. H. Dana, the treasurer, and who had to give bond in the sum of \$2,000, and who is therefore responsible? Who are Mr. Dana's bondsmen? Are they responsible?

Several weeks ago THE MUSICAL COURIER warned

its readers not to send any money to the M. T. N. A. until certain acts of the association had been passed upon. It now appears as if we had a much more serious duty to perform.

The men who have handled the finances of the Music Teachers' National Association ever since Theodore Presser began to have charge of the funds down to the present moment must render intelligible accounts of their conduct as holders of a trust. The time has come when the old phrase, so familiar to leading members of the M. T. N. A., "Keep still, you might hurt some person's feelings," will not be accepted as a bona fide statement of receipts and expenditures.

Who has the money belonging to the treasury of the M. T. N. A.? Who has it?

BOSTON SYMPHONY ORCHESTRA.

COMPOSITIONS TO BE PRODUCED SEASON 1890-1.

THE musical world of Boston will not be able to charge Mr. Arthur Nikisch with a lack of eclecticism in the construction of his programs for the approaching season of concerts by the Symphony Orchestra under his direction, as a more varied, elaborate and attractive scheme than the one embraced within the scope of the following works cannot well be imagined. These, together with novelties not yet ready for announcement, will all be produced under Mr. Nikisch this season. He will organize a large choral body necessary for some of the works in the following list, published now for the first time:

BEETHOVEN—Symphonies, Nos. 1, 3, 7, 8, 9. Dervish chorus and Priests' March, from the "Ruins of Athens."
SCHUMANN—Symphonies, D minor and C major. Music to "Manfred."
SCHUBERT—Symphonies, C major and the unfinished.
MENDELSSOHN—Scotch Symphony. Music to "Midsummer Night's Dream." Overture, "Ruy Blas."
BRAHMS—Symphonies, D major and E minor. Academic overture, Hungarian Dances.
RAFF—Symphony, "Im Walde" (In the Woods).
BERLIOZ—Symphony Fantastique. Overture, "Benvenuto Cellini."
VOLKMANN—Symphony, D minor. Overture, "Richard III."
MOZART—"Jupiter" Symphony.
HAYDN—Symphonies, D major and E flat major.
DYORAK—Symphony, D minor. Scherzo capriccioso, D major.
LISZT—"Dante" (with chorus). Tasso. "Mephisto Waltz." "Rackety March."
WAGNER—"Götterdämmerung"—"Siegfried's Rhine Journey," "Morning Dawn," "Tetzel of the Rhinedaughters," "Funeral March."
"Paraisal Vorspiel" and "Good Friday Spell." "Siegfried Idyll."
"Faust Overture." "Kaiser March." Paris version of "Tannhäuser."
TCHAIKOWSKY—Symphony, second and third movements of Fourth Symphony, F minor. Serenade for strings, C major. "Romeo and Juliet" overture.
MOZKOWSKI—Suite in F major.
ROBERT FUCHS—Serenade for strings, D major.
CHERUBINI—"Abencerages" overture.
CHADWICK—Symphony, B flat.
RICHARD HEUBERGER—Variations on a theme of Schubert's.
GOLDMARK—Overture "Prometheus."
SVENDSEN—"Carnival in Paris."
ANTON BRUCKNER—"Te Deum" for soli, chorus and orchestra.

Mr. Nikisch pronounces the work of Bruckner as one of the most profound compositions he has ever studied. There will be, in addition to the above numbers, a series of novelties and compositions by Saint-Saëns, Villiers Stanford, Mackenzie and others.

STYLE.

SOMEbody or other has said that there is nothing original about us but our style, and Buffon declared that style is the man; hence a composer is best remembered by his distinctive style—not so much what he says, but rather how he says it.

We do not, however, wish to assert the supremacy of mere technic over musical thought; on the contrary, paradoxical as it may sound after the above statement.

Bach had his own peculiar method of imparting to the world his enormous wealth of genius, and yet there were polyphonic writers who theoretically and practically were Johann Sebastian Bach's equals, but his individuality, his style, in a word, has been the Attic salt that has made his music defy the corroding attacks of time.

Bach lives to-day, but where are his multitudinous contemporaries?

Men wrote symphonies before Beethoven was born, while Beethoven lived, and since Beethoven died, yet Beethoven remains indisputably the foremost master of the symphony. Style, style and again style! We do not coincide with Dr. Hanslick in his contempt for the content of music, which to him is but sounding forms. This appears to us as a purely superficial view of the matter—an undue regard for the exterior of the casket, with no care as to whether its contents may be precious or not.

Brahms has pushed this doctrine to a pernicious extent, and despite his mastery of form has contrib-

uted no little amount to the storehouse of dull music. Style does not deal alone with externals. A clever way of saying things, neat orchestration (some Gallic composers are positively witty in their instrumentation), in a word, musical platitudes served up in a purely decorative manner, do not constitute good style. Style is organic, it cannot be acquired in a day; it is the growth of years, and of course a strong individual bias. It is not a garment to be put on or cast aside when desired.

In tracing the development of composers we find the nucleus of their style in the beginning, but so enveloped by other men's ideas, mannerisms, as to be hardly recognizable.

But all these accidental externals are dropped as the composer's powers mature, and at last emerges the perfect individuality, the originality of style. We all know how long Beethoven walked in the footsteps, and reverently, too, of Haydn and Mozart, until, feeling his own strength, he became the Beethoven of his third style, the original musical thinker of the century.

Chopin, too, studied Mozart and Hummel as masters, and became himself later a creator of a most unique style. Richard Wagner, the apex, so to speak, of modern music, has been accused of imitating both Weber and Meyerbeer in his compositions. The truth of the matter is that Wagner, like other great minds, assimilated that which was necessary for his musical nutrition from all the great composers preceding him and then created a new style.

There can be but little doubt as to the originality of Wagner's style.

Treatment is the test of originality. Guy de Maupassant, a master of French prose, aptly says in the preface to one of his delightful novels that the sunrise as a topic is worn threadbare, but let an original mind take up this trite subject and we are dazzled with a new sunrise. For us the sun has never risen before.

This is the charm of original style. Constantly do we find musical phrases in the works of various masters that are almost identical, but notice how each particular composer has handled the idea in his own particular style. "Hamlet" never stales by repetition. Apart from the intrinsic merits of the play the widely varying readings we are given by artists such as Booth or Irving render each fresh hearing a noteworthy event.

To step down from creative to reproductive art, do we not find similar conditions? It is a pleasure to compare the readings of Thomas, Seidl and Nikisch, because we are sure each of these great conductors will give us his own original idea of the composition being performed. They each have their distinctive style, and as we have pointed out before, this style must not be sought in any superficial mannerism, but is in the underlying personality of each man—in a word, style is like the poet, born and not made.

We hear every season pianists almost without number, but is always one that enchains us, one that we remember with pleasure. The others display greater technic, a greater repertory, but this particular one has that something the world calls magnetism; in a word, individual style.

Delaunay, the *jeune premier* of the Théâtre Français, need not walk across the stage and it is a poem. Joseffy plays a simple scale—it sounds unlike any other scale we have ever heard. Wagner orchestrates the common chord of C major at the opening of the "Meistersinger" overture and it is a creation. Chopin sings a simple song and it is like the perfume of the heart, as Ingersoll so beautifully says. We may not read the Old Testament as of yore, but Tolstoi in his thundering denunciations of evil arrests our attention and we listen to his preaching, for he is now no longer a poet but a preacher.

Style, style does it all! Style makes conquest the intellectual globe.

THE season at the Metropolitan Opera House opens with Franchetti's "Asrael."

—ST. VINCENT, Minn., September 22, 1890.—Michael Wagner, a pioneer of this village, received a dispatch from Germany to-day announcing that he is heir to the estate of his sister Catherine, which is valued at \$800,000. Mr. Wagner is already a wealthy man, being owner of 2,000 acres of land in the Red River Valley. He is a cousin of Richard Wagner, the celebrated German composer, and takes great pride in telling how he and his cousin went to school together in Munich many years ago.



THE RACONTEUR.

SOMEbody told me the other day that my portrait at the head of this column was the "unkindest cut of all."

Never mind, next year you will see something new in the line of counterfeit presentments.

I am tired of being written to about the "Kreutzer Sonata," Alice, but would remark for the last time to you that as a book for young ladies it is a failure; as a book about music it is a farce; as a book for men it is too true; and, please, when you hear the "Kreutzer Sonata," by Beethoven, mind you, this season, don't let it suggest Tolstoi to you, for pity's sake. In the meantime the sale of Beethoven's masterpiece has increased wonderfully since the appearance of Tolstoi's literary excursion into pathology.

"It's an ill wind," &c.

A new anecdote of Liszt reads that when on one of his concert tours through Germany he was obliged to remain some days in a small city. As soon as it was known the great abbé was in town a group of his admirers, headed by the burgomaster, went to pay him homage and invite him to a banquet. Liszt accepted. When it was found that thirteen were seated at the table the general embarrassment was checked by Liszt remarking: "Do not be alarmed at such a trifle. I can eat for two persons."

Friend Henderson, of the "Times," was at the Worcester Festival last week and gave the old musical bones of that community a rattling. He heard Fannie Bloomfield-Zeisler play and I can't help quoting his opinion of her:

The true artistic success of this afternoon's concert and one of the greatest of the entire festival was Mrs. Fannie Bloomfield-Zeisler's performance of Chopin's F minor piano concerto. All music lovers are acquainted with the playing of this lady, who is gifted with a most impetuous and influential personality as well as with a strong artistic temperament. It has been her misfortune in the past to be without control of this temperament. This caused her playing to lack the quality of repose, without which no truly symmetrical work in art is possible. Fire, poetry, technical ability and that peculiar cast of thought which can only be called musical have been displayed in her past work, but in erratic and uncontained methods. Her performance of the Chopin F minor concerto comes, therefore, in the light of a revelation. It demonstrates that the artist has the self appreciation to detect her own faults, the will to set about their correction and the intelligence to guide her in the right direction. Her technique is amply sufficient for the performance of the concerto given to-day and her playing was technically clear, crisp, smooth and accurate. But the quality of her performance that appealed most to the sympathetic hearer was its poetry. Her reading of the concerto was absolutely unique in its delicious romance. It was the perfection of Chopin playing, rich, sensuous, dreamy, yet without effeminacy or maudlin sentimentalism. The writer is glad to say that it was the best performance of this lovely composition to which he has ever listened. The player was enthusiastically recalled four times which is an uncommon compliment here.

Since 1885 I have persistently dinned into my contemporaries' ears the fact that Fannie Bloomfield was a very great artist.

But as no good ever came out of Nazareth, my remarks were received doubtfully. "What! an American girl play like Fräulein Bundelcund? Never!" So the Fräuleins Bundelcund were imported yearly at a great expense and exported at the end of each season with pernicious regularity.

It made me tired, and I am very, very glad to see it is making other people tired, too. Home talent first and every time!

You will have a chance of hearing Mrs. Zeisler this season in New York.

An interesting squabble occurred in Worcester. Mr. Walter Kennedy, by reason of having remarked that but few great artists would be in Worcester this season, drew down upon his indiscreet but truthful head the anger of many people; hence his reception last Thursday night was not attended by several of the artists named on his cards. It was a case of misunderstanding all around, for Mr. Kennedy never insinuated that Miss De Vere or Mr. Emil Fischer were not great artists. What he said about other

people I don't know, or in fact don't care. Justice, however, to Mr. Kennedy so much at least.

That extremely interesting and magnetic man Arthur Nikisch, the celebrated conductor of the Boston Symphony Orchestra, arrived from Europe last Thursday and paid this office a friendly visit.

Nikisch is a personality that at once commands sympathy.

He is a force in music and you feel it instantly.

His face is an attractive one.

Full of power and softened by strong poetical feeling, it is both masculine and feminine in its characteristics.

It reveals both strength and tenderness. Mobile as an actor's, emotional as a woman's. A man who understands both Beethoven and Chopin, the opposite poles of art.

A rare power indeed!

Nikisch has been summering at Ischl and met there Paderewski, the pianist and composer (of some other compositions besides that menuet in G), and Anton Bruckner, the Viennese composer.

Paderewski will not come to America this season. He says he must work harder so that he will play better (for pianists work to play.)

Good for Paddy! One foreign artist, anyhow, who thinks the Yankees may be critical.

Nikisch tells me Bruckner played some motifs of his eighth symphony for him on the organ.

He thinks it a great work.

So do I. In fact, I have a dim recollection of fighting a royal battle in the behalf of Bruckner against great odds.

He is yet a composer of music for the future.

Nikisch met Rubinstein at Bartolph Senff's, in Leipzig, and the Ursine pianist said most emphatically that he would not be in America this or any season.

(This makes about twenty-seven times I have contradicted Rubinstein's intended visit to us.)

Max Bendix called on me last week, fresh from his success in Worcester. He is looking well, and quite satisfied with the reception accorded his interpretation of the Moszkowski violin concerto.

Max was also pleased with some of Gustav Hille's violin compositions that I showed him. The double concerto for violins would be quite a novelty, I fancy.

I learn that it is a new and assured fact that we will have a series of Sunday evening concerts at Lenox Lyceum.

Attendant (at the Smithsonian Institute)—In this room, madam, are kept all the types of musical instruments that have been in vogue from the remotest periods. Visitor—Indeed! I had no idea there was a chamber of horrors here.

A letter was dropped in the mails last week addressed "To the best musical paper in the United States." Postmaster Van Cott promptly sent it to THE MUSICAL COURIER office.

Nothing strange about that; to what other paper could he have sent it?

Did you know that, in addition to being a singer, Mr. Charles F. Tretbar is an excellent pianist, and that what he doesn't know about piano playing and pianists isn't worth knowing?

You should hear him play a cadenza à la Joseffy. It sounds awfully Joseffian.

While enjoying the exquisite interpretation of "Beau Brummel" by that truly great artist Richard Mansfield, I was struck by the incongruity 'twixt the performance on the stage and the awful playing of the orchestra overhead.

How a man of musical sensibilities like Mansfield can tolerate such ear harrowing sounds is past my comprehension. With good music "Beau Brummel" would be mightily enhanced as a whole.

By the way, what a versatile fellow Mansfield is. He plays the piano cleverly, sings and can give you an imitation of any singer or any style of music you may call for.

He comes fairly by his musical gifts, for his mother was the late Mrs. Rudersdorff, of vocal fame.

Max Bendix says his motto is "Semper Fidelis," which has been roughly translated as "Always Fiddling."

Ferdinand von Inten, fresh from the briny caresses of Old Neptune, is ready for an unusually busy season.

Albert R. Parsons tells me he will devote two days

every week to teaching in Hartford. Mr. Parsons as a worker is simply indefatigable.

By the Western newspapers I see that W. J. Lavin, the young tenor, is winning laurels for himself by his singing.

He has certainly improved very much, and then he has a voice, and that is at least half the battle.

The "Wiener Extrablatt" publishes an account of the engagement at the "Hof Opertheater" in that city of two singers to take the place of Theodore Reichmann (for it takes two). The one that takes the lower half of Mr. Reichmann is a baritone named Reidel, the gentleman who essays the higher parts is named Ritter, but both together they do not seem to do the work that Reichmann did singly.

Reichmanns, however, are not born every day.

After failing, through no fault of my own, to keep an engagement with Frederick Brandeis, that amiable and talented composer sent me a letter which contained nothing but a line from Schumann's "Warum."

But that was enough. I apologized profusely.

Madam shows the new servant upstairs to her bedroom in the attic, and says: "It is here you will have to sleep; there is a good bed, a table and a chair; that is all you will require." Meantime the servant has been taking measurements with her apron. "What are you doing that for?" "Madam, I was only trying if there was room enough for my piano."

And yet they say the lower classes are not progressive.

Rumors reach me at intervals of the stunning piano playing of a Chicago girl named Mulneaux. If reports are to be credited this young lady, who is suffering from an unusual disease in this country—i. e., modesty—should be heard on the concert platform.

I went Amberg last week; that is to say, I was at Amberg's Theatre every night of the week, and a delightful time I had.

Mr. Amberg should give a professional matinée, so that English speaking actors could get a glance of his admirably managed company.

What a lesson they would learn in finish and versatility! An artist at Amberg's has indeed to play many parts.

A change of bill every night, and our actors play one rôle 1,000 nights sometimes.

Wednesday night Amberg gave us "The Gypsy Baron," with Carl Streitmann in the cast.

Streitmann is a tremendous favorite. I do not, however, agree with those who place him on a pinnacle, nor yet with others who decry his very evident gifts. He is talented, but has not as yet learned the value of the use of piano in his singing. He sings persistently forte; in fact, it is the one blemish of the Amberg troupe that they all sing too loudly.

They should remember the size of the auditorium and be more discreet vocally.

Mrs. Selma Koert-Kronold sang very well indeed, with abundant, even brilliant, execution, and was well received.

The "Fledermaus" Thursday night brought out a great contingent, and deservedly, for the flavor of this comedy-opera is deliciously Mozartean.

Streitmann was in good form, and Miss Emma Seebold proved to be a very acceptable "Rosalind."

She has a well trained voice, and no little vivacity in her acting.

Why Mr. Sinnbold is retained as "Alfred" I don't know. The part is a tenor one and consequently too high for the gentleman.

The elder Friese was, as usual, incomparable. Miss Englaender made a capital "Adele," but, oh! Carola, why will you always wear those boots? You have pretty understandings. Mr. Walther was also very funny.

Friday night "Ein Blitzmädel" was produced, with Paula Loewe in the leading rôle. She is a bright soubrette with a catchy manner and sings with *chic*. The farce is by Carl Costa, with music by Millöcker.

Full of amusing situations, it gave Miss Loewe and the younger Friese an opportunity of displaying their versatility, and that quality they amply possessed.

Mr. Rank must also be commended for his artistic presentation of the character of an old-time German professor.

He was alternately pathetic and comical.

The elder Friese is ever entertaining and dances and acts

with the fire of early youth. Mr. Meyer also did excellent work.

Saturday night in "The Beggar Student" a new comer, Adolf Phillip, assumed the rôle of "Symon," but displayed a disposition to force his voice, which is of exceedingly slender fabric, and also a tendency to wander from the key, particularly in the concerted numbers. He acted very spiritedly.

Rotter made a funny "Ollendorf."

There is a swing and go in the Amberg performances that atones for a thousand sins of omission or commission. Tonight "Die Novize" (first time); "Clover" to-morrow night.

So pretty and talented Marie Hock is dead. Her father, as you all remember, was the stage manager of the American Opera Company.

Alice Shaw will whistle for the Czar. She had better be careful with her intonation. The Autocrat of all the Russias has the gift of absolute pitch—you into Siberia.

I see that Vianesi has resigned his position at the Grand Opera in Paris. He has a lovely cayenne pepper disposition.

Seidl's first week has been a success, and the Metropolitan Orchestra are satisfied to a man with the results, financial and artistic.

Maurice Gould, who is the secretary of the Metropolitan Orchestra, rubs his hands with glee at the prospective prospects.

I am very glad it is a go, because it argues that we are a musical city, and that is nice to know, particularly when you are a hard working music reporter.

Selah!

HOME NEWS.

—Miss Maud Powell has had a new concerto dedicated to her, upon which she is hard at work. It is to be heard this season at one of her own concerts, either here or in Boston.

—"Paul Jones," with which Miss Agnes Huntington will begin her New York engagement at the Broadway Theatre on October 6, is nearly ready for production. Miss Huntington is personally superintending the rehearsals of the London success.

—The New York Chorus Society will begin rehearsing Sir Arthur Sullivan's "Golden Legend" in about two weeks. Those who wish to secure the few remaining places in the chorus should apply to C. Mortimer Wiske, at Steinway Hall, to-day, from 10 A. M. till 6 P. M.

—The Grand Opera House, Memphis, Tenn., one of the finest theatres in the South, was opened September 22 by the Emma Juch Grand Opera Company. "The Huguenots" was received with great favor by a fashionable audience which crowded the theatre to the doors.

—The executive committee in charge of the German Day celebration, to take place at Baltimore, October 6, is rapidly approaching its plans. Prof. J. G. Wehago, director of the singing, announces that 400 children will render the "Star Spangled Banner" in Mr. E. Layh's German translation, and "My Country, 'Tis of Thee" in the original. The United German Singers will give the "German Song," by Franz Abt, and the national "Song of Victory." Concert music by Winter's full orchestra will accompany the vocal music.

—The six concerts of the forty-ninth season of the Philharmonic Society will be given at the Metropolitan Opera House on Saturday evenings, November 15, December 6, January 10, February 7, March 7 and April 11, with the customary public rehearsals on the preceding Friday afternoons. Three soloists have already been engaged. These are Franz Rummel the eminent pianist, for the first concert; Miss Clementine De Vere, soprano, for the second, and that sterling violinist, Camilla Urso, for the third. She will produce a new concerto by Joachim. The program for the first concert consists of three numbers: Moszkowski's new suite, No. 2, opus 47; Beethoven's E flat piano concerto, and Schumann's D minor symphony.

—The Meigs Sisters vocal quartet have reorganized since the marriage of two of their number, one to the cashier of a bank in a neighboring city and the other to a gentleman connected with one of the largest publishing houses in this city, by associating with them Miss Amy Ward Murray, as second soprano, a young lady of rare intelligence and fine musical ability, possessing a very sympathetic and well trained voice, and Anna M. Powell, as first alto, whose voice has that round full cello quality so seldom found, and who is also a cultured musician. The sisters are to be congratulated on the accession of such talent; musically and personally attractive, they are a quartet unsurpassed, and are already making numbers of engagements for the ensuing musical season.

PERSONALS.

MR. LOUIS C. ELSON.—The subject of this sketch was born April 17, 1848. From earliest childhood he evinced a love for music, and at the age of seven began studying the art. His mother was his earliest teacher, but subsequently he studied under the leading foreign professors. Mr. August Kreissman was his instructor in German song and first awakened in him a desire to study the history of this school, which afterward culminated in his writing the leading history of this subject in the English language. Prof. Carl Glogner-Castelli was both his friend and teacher, and to this eminent teacher of the Leipsic Conservatory Mr. Elson owes his studies in composition.

Mr. Elson began his literary career as editor of the "Vox Humana," a journal largely devoted to organ music. He subsequently became one of the editorial staff of the Boston "Musical Herald," a position which he still occupies. He has been the musical editor of the Boston "Courier" for many years, and is also the musical critic of the "Daily Advertiser" and at one time the Boston correspondent of THE MUSICAL COURIER. As European correspondent of the Boston "Transcript," the "Advertiser" and the New York "Tribune" he has achieved an enviable reputation, as he possesses an acquaintance with many of the leading foreign composers. He has been director of some very large musical festivals, and his compositions and arrangements are numerous. His most important contributions to literature have been "The Curiosities of Music," a volume largely devoted to ancient and savage music, and the "History of German Song," which has received the honor of most favorable review in Germany as well as in America. He has been for years the professor of musical theory and lecturer on musical history and criticism at the New England Conservatory of Music and a constant contributor to many of the leading magazines as well.

In no rôle, however, has he achieved a more signal and unqualified success than as a popular lecturer, and this for the reason that to a comprehensive musical and literary intelligence he adds a very pleasing address, strongly flavored with humor, and a rare faculty of illustrating his subjects, not only by allusion and comparison, but with the voice and piano, so that his hearers are interested and entertained from the first.

These lectures have been heard and been accorded the most flattering approval before such institutions as the Boston Art Club, the Rhode Island Teachers' Association, the Gloucester Scientific Association, the Cincinnati College of Music, the Ogontz School, the Farmington Academy (Miss Porter's famous school), the Music Teachers' National Association, the Musicians' Guild of New Orleans, the Ladies' College, of Nashville; De Pauw University, and many others.

In addition to a large list of lectures upon the lives and works of Schubert, Schumann, Franz, Wagner and his theories, Beethoven, &c., the following more specific topics may be mentioned:

The History of German Music.
English Folk Songs and Ballads.
The Jacobite Songs and Scottish Musical History.
The Genealogy of Music and Notation.
Music and Medicine (Musical Hygiene).
The Troubadours and their Descendants.
The Music of Shakespeare.
The Music of Scandinavia.
The Songs of the Sea.
Opera and Oratorio.
Italian Music.
The History of Musical Form and Piano Music.

MEISSLINGER.—Louise Meisslinger, who sang at the recent Mozart celebration at Salzburg, sailed last Saturday on the Fulda. She marries, in the near future, Mr. Hirschback, her manager.

HE ENJOYED HIS VACATION.—Ferdinand Dulcken, looking more rosy and infantile than ever, is once more in town. He spent the summer at Montauk Point and had a breezy, sunny time, the effects of which are manifested in his complexion and beaming good humor.

AN ARTIST ON THE GUITAR.—It may not be known generally that we have in this city an artist on the guitar who ranks exceptionally high, and he is Mr. E. Brownold, a pupil of the celebrated Brand, of Würzburg, who was a renowned guitar player. Mr. Brownold has received flattering encomiums from many musical people, such as Antoine de Kontski, S. B. Mills, Mrs. M. Drake-Shipman and others, and among the pupils of Mr. Brownold we find Mrs. William Semnacher and Assemblyman Francis V. King. The guitar has been too much neglected of late years, and those who desire to cultivate the instrument should consult Mr. Brownold, who is an artist. His studio is at 24 Union-sq.

MISS HOOD.—Miss Louise L. Hood has returned to the city and will resume violin teaching on October 1.

WILLIAM T. BEST.—This is the name of a young English organist hailing from Liverpool, and who is expected to arrive by the October steamship from the colonies. Best is recognized as an expert concert organist—the best in fact of the present period. He has expressed

a desire in a letter to his friend Clarence Eddy to try publicly all the principal American pipe organs in all the chief cities of the United States for a consideration. Mr. Eddy will organize the tour and accompany his visiting friend—Marcus M. Henry going along to attend to the outside business. Best appears to be well and favorably known in all the musical centres of Europe. His large instrument is in St. George's Hall, Liverpool, and the object of his trip to Australia, like that of Eddy's recent journey to San Francisco, was to dedicate the new organ lately put up in a church in Sydney, N. S. W.

AUS DER OHE.—Adèle Aus der Ohe, the pianist, has returned from Europe, and will begin her tour very soon. She will probably go to San Francisco this winter. She will be as usual under the management of Henry Wolfsohn.

VICTOR HERBERT'S SUCCESS.—Mr. Herbert's serenade was an emphatic success. New York lovers of music will remember its production by Mr. Thomas, under whom it was better played than it was to-day, when it suffered from insufficiency of rehearsal. But everything suffers from that at the Worcester Festival. Mr. Herbert's composition bears repetition very well. It is so melodious and rhythmical that it is sure to please even the unmusical, but there is nothing commonplace about it. It is full of graceful, delicate and refined fancy, and is scored in a most musicianly manner. Mr. Herbert conducted his work admirably and was honored with an enthusiastic recall.—"Times."

AN OLD TIMER.—Joseph Woods, once an opera singer of European note, died at Harrogate, England, recently, aged ninety. His first London engagement was in 1826, by Charles Kemble. His first wife was Miss Paton, the vocalist, and his second, who survives him, was Sara Dobson, the concert singer.

SHE HAS RETURNED.—Miss Fannie Hantz, the pianist, has returned to the city and will be at the "Aberdeen" for the winter. She has already resumed her teaching.

OTTO HEGNER PROGRAM.—Otto Hegner will play Chopin's E minor concerto at the Berlin Philharmonic concert on October 17. He is also engaged for the Leipsic Gewandhaus concert.

SALLY LIEBLING IN BERLIN.—After completing a summer tournée with Etelka Gerster, Sally Liebling, the pianist, will assume the duties of director and teacher at the new conservatory of music in Berlin called "Neue Conservatorium der Tonkunst," founded about three years ago. Julius Lieban is the head of the vocal department.

ACCEPTED BY BULOW.—A new orchestral serenade by Robert Kahn has been accepted by Hans von Bülow for production at the Berlin Philharmonic concerts.

LITOLFF'S NEW OPERA.—The new opera, "King Lear," by Litloff, is now completed. Jules Adenis, who wrote the libretto, follows, of course, the Shakespeare text.

COMING OVER TOO.—Mrs. de Zarembski, pianist and teacher at the Brussels Conservatory, has secured leave of absence to make a tour of the United States. Manager, piano, dates, &c., not yet announced.

The Groschel Conservatory.

MR. MAX SPICKER, DIRECTOR.

THE well-known Groschel Conservatory, of Brooklyn, 138 State-st., between Clinton and Henry, has passed into the hands of Mr. Max Spicker, the well-known pianist, conductor and composer, who is now its sole director.

Mr. Spicker will keep up the high standard of the conservatory, which is one of the oldest in the country and which has educated hundreds of pupils.

Mr. Spicker has associated with himself the following well-known talent:

Piano—Mr. Conrad Ansoerge, Miss Alice Fowler, Miss Marie Page, Miss Helen Middlebrook, Miss Isabel Leonard, Miss Louise Groschel, Miss Gertrude Campbell, Miss M. Louise Bell, Miss Addie Piercey, Miss Etelka Utassi, Mr. Max Spicker.

Lectures on Musical Forms and Analysis—Mr. H. E. Krehbiel.

Vocal—Mr. Max Spicker, Prof. G. de Grandi.

Solfeggio Class for Young Children—Miss I. Leonard.

Violoncello—Mr. Emil Schenck.

Violin—Mr. S. Franko, Miss Dora Smith, Mr. Fritz Spahr.

Harmony, Counterpoint and Composition—Mr. Max Spicker.

As before stated, Mr. Spicker will give during the season three orchestral concerts at the Academy of Music, Brooklyn, and three matinées at Historical Hall. Mr. Spicker will conduct and Joseffy, Miss De Vere, Reichmann, Rummel, Kneisel and others will be heard.

The pupils of the conservatory will be admitted free to all of these concerts. Mr. Spicker is a good musician and a man of energy, and there is little doubt that his new enterprise will succeed.

—J. de Zielski, the Buffalo pianist, sends us five programs of his piano recitals for the season. While being classical, they contain much modern music and are well constructed.

FOREIGN NOTES.

—The opera season at Hamburg opened with Mozart's "Figaro."

—The Berlin Singakademie is preparing to celebrate its centennial next May.

—Arthur van Dooren, a Belgian pianist, has recently made a successful debut in Berlin.

—Sir Charles and Lady Hallé are expected to arrive in London toward the end of the month.

—Berlioz's "Damnation of Faust" will be produced in Berlin complete for the first time this fall.

—A monument has been erected over the grave of Carlotti Patti in the Montmartre Cemetery, Paris.

—Miss Ella Russell has been engaged by Mr. Lago for the autumn season of Italian opera in London.

—The opera season at Carlsruhe opened with Beethoven's "Fidelio." Mottl conducts at this opera house.

—The incidental music written for "Ravenswood," by Dr. Mackenzie, consists only of a prelude and three entr'actes.

—Messrs. Breitkopf and Härtel, the celebrated music publishers of Leipsic, have started a London branch at 151 Oxford-st.

—It is announced that Mr. Marshall Hall has accepted the professorship of music at the University of Melbourne, Australia.

—Master Max Hambourg, the newest piano prodigy, has been engaged to play at the London Ballad Concerts this season.

—Giulio Perotti has been engaged for the carnival season of Italian opera at the Liceo Theatre in Barcelona, one of the leading opera houses of the Old World.

—The Albeniz Orchestral Concerts at St. James' Hall, London, will be conducted by Mr. Breton, who boasts of a high celebrity as an orchestral director in Madrid.

—The Cologne Maennerchor, of which Henry Zoellner, who is now conductor of the New York Liederkranz, was the former director, has received over seventy applications to fill his place.

—Edouard de Vos, who died at Ghent, Belgium, recently, aged eighty-seven, was the professor at the Ghent Conservatoire and director of the Royal Choral Society of Ghent, one of the most famous choral associations of Belgium.

—Ludwig Deppe, director of the Silesian music festivals and at one time conductor at the Court Opera, Berlin, when he was frequently referred to in this and other musical papers, died September 5 of apoplexy at Pymont, where he resided during vacation.

—The family of the late tenor Giulano Gayarre are erecting over his remains at Roncal, in Spain, a monument of marble and bronze, on designs furnished by the Spanish sculptor, Beulliere. Among the figures in alto relievo on a bronze funeral urn are groups of angels singing melodies—so it is set forth—from the operas of Gayarre's repertoire, and above the urn stands a life-size figure of a genius leaning over as though to hearken to a voice from the tomb.

—The wild operatic and dramatic speculation that has been carried on in South America for some years past appears to have ended in a crash. The theatrical announcements in Buenos Ayres on August 6 ran as follows: Opera House, closed and company broken up; Politeama, closed and company breaking up; Onrubia, closed and company broken up; San Martin, closed and company broken up; Doria, reopened to bad business; Variétés, Goldoni, Pasatiempo, Fris, Dante, all closed.

—Information has been received in this city of the death of Henri Wertheimer, for many years connected with lyric enterprises in the United States. Wertheimer was the acting manager of the first Von Bülow tour, and was an aide-de-camp of the elder Grau and of the younger manager bearing the same name in many of their enterprises. In early life he was an actor, but not a successful one. An elder sister was long regarded as one of the best contraltos France ever produced. Henri Wertheimer must have been close upon sixty.

—Servais, the conductor at La Monnaie, in Brussels, proposed to arrange his orchestra after the fashion of the band of the Munich Opera House. The violins are to extend over the full width of the musicians' quarters, running diagonally from the base of the footlights at the left to the end of the railing at the right. The double basses are to be placed against the stage and to extend over the full width of the house. The conductor, seated in the centre of the band, will have his violins and 'cellos at his right; the brass will be at his extreme right, except the tubas, which, with the harps, are to be at the extreme left; the horns and wood will be at his left, so as to balance the 'cellos.

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SOME time ago a wealthy person of literary prominence, of this city, desirous to especially encourage dramatic literature, suggested to two gentlemen the formation of a company for that purpose, and intrusted the details to them. The first result is the incorporation, under the laws of this State, of the "Dramatic Development Company." Edmund C. Stanton, director of the Metropolitan Opera House, and William F. G. Shanks, of the "Tribune," are the principal incorporators. The capital is ample. The company will have offices in this city at No. 26 Church-st. (P. O. Box 2747), but is authorized to do business in other cities and States. The purpose is the production of plays for authors at trial performances before managers and stars, who are likely to be purchasers, and the critics. Neither author, actors in the cast, nor the directors of the company will be permitted to admit a single person free, the object being to avoid gathering an audience of too partial friends to mislead as to a play's merits. All expenses will be borne by the company. If a play is successful it will be sold or leased to the highest bidder either for a fixed sum or a royalty, or a percentage as agreed on. The performances will be given in various theatres in New York or in adjacent cities by specially engaged companies. Stock companies and sometimes traveling stars will be employed to "try on" plays of promise. The company will be the sole loser in case of failure; it will reserve a share previously agreed on of the sum for which successful plays are sold or leased, to reimburse itself. Any author can avail himself of this scheme if he complies with certain rules prescribed for manuscripts, &c. These printed rules and directions and other information can be had only on application, with 2 cent stamp for reply, to Wm. F. G. Shanks, P. O. Box 2747, New York city.

The scheme has been suggested by the fact that theatrical managers, instead of producing new plays, now buy American rights to foreign successes. The present company proposes to give them opportunity to see actually performed the best original plays to be obtained by this offer of free production. The scheme offers a practical solution of the problem of how to get a hearing, which has puzzled playwrights from the beginning. A Sunday paper last year published a play as a serial story; a hundred manuscripts were offered, and of three accepted two were sold to actors, both to be produced this season. The "World's" offer to produce a prize play resulted in the submission of many meritorious plays. Of the 125 new plays produced by the Paris Théâtre Libre twenty-three were sold to other theatres. The recent successes for three seasons past have been American plays, as for instance:

Howard's "Henrietta" in three seasons netted author	\$21,000
Howard's "Shenandoah" in one season, two companies, netted author	61,000
Lloyd's "Senator" in one season, one company, netted author	20,000

Mr. Stanton is well known as the successful director of the Opera House and is treasurer of the Madison Square Garden Company. Mr. Shanks is known widely as a journalist and is the president of the National Press Intelligence Company, a company which he organized several years ago and made a great success of in spite of serious obstacles.—"Dunlap's Stage News."

Dancing to Music from Afar Off.

AN interesting and really notable musical and vocal entertainment was given recently from New York to a very large audience assembled at the Grand Union Hotel, Saratoga.

As our readers will conjecture, the audience, which numbered at times no less than 800 people, was brought *en rapport* with the performers by means of a "long distance" telephone circuit running a distance of 180 miles from 18 Cortlandt-st., New York, to Saratoga. From Cortlandt-st. a circuit had been run to the Madison Square Garden, and the concert being given by the Strauss Orchestra was taken in alternation with the other numbers of the program, which comprised selections by the long distance orchestra, flute and cornet solos, a whistling song, and glees by members of the technical staff, one of whom also recited Tennyson's "Charge of the Light Brigade." The orchestral music was listened to at Saratoga by means of sets of hand telephones, and every note was heard distinctly, even to the applause of the audience gathered at Madison Square. Some of the songs and solos and the recitation were heard all over the room at Saratoga by means of a single loud speaking receiver provided with a large, funnel shaped resonator to magnify the sound. Great delight was expressed by the audience at Saratoga with the evening's entertainment and the exhibition was considered one of the best and most successful that has yet been given over the Long Distance Company's system.

A very novel and striking use was made of this telephonic concert by Mr. A. S. Hibbard, who happened to be entertaining a number of his friends at his residence in Morristown, N. J., the same evening. Mr. Hibbard's private telephone line was connected at Cortlandt-st. with the circuit running to Madison Square Garden, and the strains of the famous orchestra were heard so plainly in the house at Morristown that dancing was carried on to

the accompaniment with perfect ease and comfort by the guests there assembled.

If someone had told Strauss that his orchestra was playing for dancers who were enjoying themselves at Morristown, some 20 or 30 miles distant, the information would probably have been received with sheer incredulity, yet such was actually the case. Two Strauss waltzes were enjoyed by Mr. Hibbard's guests, and afterward the orchestra at Cortlandt-st. was switched in, and dancing was continued by the music of the less ambitious band of performers.

We believe this is the first instance recorded of the transmission of music by telephone with sufficient volume and clearness for dancing to be indulged in by the listeners.—"Electrical Engineer."

Budding Geniuses.

THE annual *concours* have just been held at the conservatoire. It is quite the fashionable thing to be seen at these meetings, and ladies intrigue for seats in the most barefaced manner, and are all the more eager to gain admittance that the number must of necessity be small, owing to the excessive exiguity of the place in which they are held. If you have never been inside the Théâtre du Conservatoire, you do not know what heat and stuffiness mean. But this does not matter a jot; it is the fashion, and that is enough. This year Mrs. Carnot graced several of the meetings with her presence. As you know, Ambroise Thomas—the composer of "Hamlet" and "Mignon"—is the director of this institution, the successor of Auber, and as such presides at each of the *concours*, the other members of the jury changing with the different classes; when music is the order of the day, other composers, musical critics, and a singer or two, Capoul, for instance—the tenor once beloved of the ladies—will be seated in the box; and if it is drama, their places are taken by actors from the Française, Got or Worms, or by playwrighters, Alexander Dumas or Pailleron, perhaps.

It is considered an honor to be invited to make one of the ten—a brevet of literary or artistic worth, as it were. Of course they are all and always most honorable men and no more to be wheedled by a pretty face than Ambroise himself, who is notoriously a most unimpressible man. The female competitors, poor little dears, do not know this, however, and they will betake themselves in their very best and most becoming clothes to the homes of these immaculate jurymen and try their small arts upon them, smile at and ogle them, sing and recite to them on the smallest provocation.

The proper thing is to take "mamma" on such occasions, and the dainty little Parisian who is following the classes will often be accompanied by a woman in a wonderful get-up—overdressed, uneducated and vulgar—who speaks of her daughter as the shining light of the conservatoire, and is so very sure that Mr. So-and-So will give her his vote. The more knowing and less prudish ones dispense with a chaperon. Of course this can really make no difference, and the man on whom, in a measure, the success or non-success of the candidate depends receives the suppliant kindly or coldly, according to his nature; but never—oh, never!—descends from his lofty eminence to a flirtation, however mild.

Some of the conditions are infinitely wearisome, such as the piano competition, when thirty-eight candidates will play over the same piece (this year it was the concerto in *la* minor by Hammel), but the operatic and comedy *concours* are much more interesting. Each candidate chooses a scene from an opera or play, so varying the entertainment; and each in turn is principal, the comrades giving the cue. This year's competition was certainly above the average. I will not venture to predict that among the fifty or so of sopranos, contraltos, tenors, baritones and bass singers that there was a likely Malibran, or a Mario, a La Blache, or even a Patti, or a Reské, nor that out of the thirty or forty actors a Rachel or a Sarah, a Mounet-Sully or a Coquelin is likely to be evolved; nor yet that the piano or the violin classes have produced a new Thalberg or a second Paganini. But several fully deserved the prizes they carried off and others something more.

There was a Miss Dux, hardly more than a child, who played the part of "Hermione" deliciously, whose voice is as sweet and pathetic as that of Sarah at sixteen, and who is as much at home on the stage as if she were thirty; a Mr. Dehelly, who absolutely captivated every woman with his handsome face, his delicate, yet passionate, love making, his youth and his fine figure; an accomplished actress—Miss Moreno—who was equally successful in tragedy and comedy, and who won the entire approval of two juries by the dignity of her carriage and the perfection of her elocution; a prima donna ripe for the opera—Miss Bréal—who will be singing in "The Huguenots" and "La Juive" there before long; an ideal Rosine—Miss Blanc—petite and brune; a very agreeable tenor with a high sounding name—Mr. Imbert de la Tour; and the usual phenomena among the violinists and pianists, who are consummate musicians at fifteen and may make great names later on.

There are always a few amusing incidents in the course of these competitions. There was the usual little uproar when

some of the awards did not meet the approval of the audience—almost an *émeute*, which Mr. Ambroise Thomas nipped in the bud by declaring the meeting at an end, when the discontented had to file out with the rest and protest on the pavement outside. A comic incident, too, Miss Bréal cutting a small caper of delight when her name was proclaimed, at which the sober portion of the audience frowned and the light hearted laughed. Some hysterics and tears in the wings among the unrequited candidates of the softer sex, and a quarrel between two fair ones, when hair was pulled if not faces scratched, as those who had the *entrée* to the green room have since told me. It is not pleasant to fail and still less pleasant to see others succeed when you have scored nothing.

Well, it is all over now, the heart burning and anxiety, the tears and smiles, the bitter rivalry, even the triumph of the laureates is soon forgotten, and the long vacation is before the youths and maidens, the *étudiants* and *étudiantes*, masters and pupils—may they all enjoy it.—Parisina, in San Francisco "Argonaut."

Musical Notes.

—Following are the dates of some of the important concerts of the season 1890-1 announced to occur at Chickering Hall: The Boston Symphony Orchestra, Tuesday evenings, November 11, December 9, January 13, February 24; the New York Philharmonic Club, November 18, January 6, March 3; the Beethoven String Quartet, November 20, January 15, March 12; the Mendelssohn Glee Club, December 2, February 10, April 21; the Musurgia, November 25, January 27, April 7; the Rubinstein Club, December 16, February 3, April 14; the Orpheus, December 5, January 29, April 23; the Choral Club, April 16; the Royal Edinburgh Concert Company, October 22. Vladimir de Pachmann's farewell Chopin recitals will occur late in January or early in February.

—Mr. Philip Hale, the musical critic of the "Post," is on his way home from Europe. Mrs. Hale, who has been visiting her brother-in-law, Rev. Edward Hale, and his family, will, upon her husband's return, take possession of their beautiful new apartments, corner Garrison and St. Botolph streets, Boston.

—Mr. and Mrs. Carl Baermann are expected home from Germany early in October.

—Mr. Tom Karl is making the Parker House his home as usual while in Boston.

—Great pleasure was afforded at Dr. Greenleaf's, at Lenox the other day, when Miss Margaret Elliott sang the Bach Gounod "Ave Maria," with Dr. Greenleaf at the organ, Mr. Richard Dixey at the piano, and the violin obligato by Mr. Adamowski. Musical entertainments are indeed in general favor at Lenox. Last week Mrs. Nicholas Fish invited a few friends to her Kinnicutt cottage, where she sang for an hour German and French music to the accompaniment of Mr. Adamowski and Mr. Dixey. One of the numbers was Brunnhilde's "Awakening," from Wagner's "Siegfried."

—Miss Mary Howe, the soprano, had a narrow escape from death while carriage riding last Saturday in Worcester. Miss Howe, who was one of the soloists of the Worcester Festival, will make New York her future home.

—Messrs. Breitkopf & Härtel have just issued two hitherto unpublished compositions by Beethoven. The first is a version for piano solo of the piano concerto in E flat, and the second comprises only the first portion of another alleged concerto in D minor for piano and orchestra.

—John Hawes, youngest son of the once famous composer, conductor, vocalist and violinist, William Hawes, and brother of Maria B. Hawes (Mrs. Merest), died at South Kensington last week, aged sixty-one.

—The English version of Mr. Audran's operetta "La Cigale et La Fourmi" is shortly to be produced at the Lyric Theatre. Some of the Paris papers assert that a trio in which a donkey takes part is to be one of the features of the performance, and that the composer has gone over to coach his four footed interpreter. We happen to have heard some weeks ago of this miraculous jackass, which figured in the piece when it was given at the Gaité. His rôle there consisted in saying "Yes" or "No" by shakes of his head, and he was so letter perfect in it that the English manager determined to secure his services. He accordingly commissioned a friend in Paris to obtain the wonderful artist at any cost. There was no little difficulty in discovering him, but he was at last found, proved a very handsome animal—French asses are all magnificent—and the stiffish price asked for him was paid without hesitation. The bargain once concluded, it transpired that the prodigy was no prodigy at all, and that any donkey, whatever his nationality, could say "Yes" and "No" just as well as he. All depends on knowing the secret. Scratch underneath an ass's neck, and he will bob his head; blow gently in his ear, and he will shake it; so that nothing can be easier than to make him reply affirmatively or

negatively to the question put to him. But if since his sojourn on English soil this Gallic ass has developed musical qualities in which his biped compatriots are so deficient, he is not a bad bargain.

—The production of "Salammbô" is about to be seriously taken in hand at the Paris Grand Opéra. An arrangement has been made with Mrs. Caron, the prima donna, to forego her three months' holiday, so as not to interrupt the run of the work. Various portions of the work which had to be excised at Brussels will be given in the Paris performances, and the rehearsals of the chorus begin on the 16th inst. There will be three ballets, one in Act I., among the army of the mercenaries, the second accompanying the toilet of "Salammbô," and the third in the fourth act.

—Theodore Reichmann, the celebrated baritone, will leave this week for a series of song recitals in Chicago, Milwaukee and Buffalo. On his return he will go to Boston, being the soloist of the first symphony concert.

—Clementina de Vere will sing at the two concerts of the Oratorio Society at the Metropolitan Opera House, the first in "Creation" and the second in "Messiah."

The third concert of the society will be the inaugural concert at the new music hall, 57th-st. and Broadway.

—Ida Klein, the prima donna soprano, leaves here October 17 to join Gilmore's Band at St. Louis, with whom she will sing during an eight weeks' engagement. This will be her last appearance with Gilmore.

—At the first Gewandhaus concert in Leipzig, which occurs to-morrow night (October 2), Scheidemantel will be the soloist. Otto Hegner will play at the second concert, Teresa Carreño at the fourth and Joachim, as usual, at the New Year's concert. D'Albert will be heard during the winter.

—The personnel of the Paris Grand Opéra is now said to include the following artists: Tenors, Duc, Escalaïs, Vergnet, Cossira, &c.; baritones, Lassalle, Melchisedec,

&c.; basses, Gresse, Delmas, Plançon, &c.; *fortes chanteuses* (dramatic sopranos), Mrs. Caron, Adiny, Fierens, Bréval and Pack; light sopranos, Mrs. Escalaïs, Melba, Eames, Bosman, Lovents, D'Ervilly, Agussol and Dartoy; contraltis, Mrs. Domenech, Durand-Ulbach, Hégion (a débutante, who has never sung on the stage).

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ACT II.

(Continued.)

With the Magic Power and Klingsor Motives the *Vorspiel* passes into the act proper, the scene being laid in the vicinity of the Grail Castle. It is Good Friday and the grace of the day seems to rest upon the landscape. Toward the background is a slightly rising flowery meadow. To the right is a rocky ascent. To the left, on the edge of the wood, is a spring and opposite it a plain hut. It is early morning. *Gurnemanz*, greatly aged, comes forth from the hut. Having heard groans in the direction of a hedge near the spring he parts the bushes and there discovers *Kundry* lying as if dead. He bears her forth and revives her. While she does not thank him, her whole demeanor is softened and she stammers out, "Dienen! Dienen!" (Let me serve! Let me serve!) The two exclamations are all that is sung by *Kundry* during this act; but she has considerable by-play and, as the gentleness of her demeanor must contrast greatly with her wildness during the first act and her seductive importuning in the second, an actress finds great scope for her powers in this character, which,

though not an agreeable one until the last act, is nevertheless an impressive dramatic creation.

During this episode there are heard parts of a new motive, that of SALVATION, which in its full form is as follows:



Following as they do (p. 204, l. 3, b. 2, &c., and p. 205, l. 2, b. 2, &c.) upon the sombre measures of the Magic, Klingsor and Wander Motives, without, however, reaching their entire development, they seem prophetic of the salvation which is to be *Kundry's* reward of penitence. Especially when *Gurnemanz* seeks to awaken her with the glad tidings of spring, it has a vernal brightness and buoyancy. As if to emphasize the comforting assurance of this motive *Kundry's* awakening is accompanied by the Grail Motive; and although, as she opens her eyes and utters a terrified shriek, her wild motive courses through the orchestra, the music is soon softened and attuned to her penitent demeanor as she leaves *Gurnemanz* and enters the hut.

(To be continued.)

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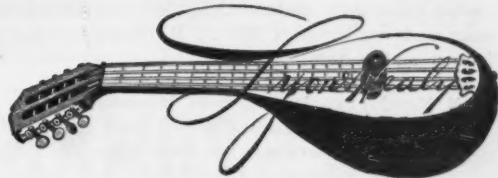
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MR. JOHN E. HALL, who has charge of the Chicago office of THE MUSICAL COURIER, is East on one of his periodical business trips. He will make a few short trips in this section of the country before returning to Chicago.

IN a long article on rapid transit for New York city the Sunday "Sun" says:

Mr. William Steinway, during his three months' absence abroad, has not forgotten the subject to which he gave so much of his valuable time just before his departure. He has recently sent to Mayor Grant a full illustrated description of the great viaduct railway that crosses Berlin from east to west and affords a perfect rapid transit at a cheap rate of fare.

WE learn that the Colby Piano Company, of Erie, Pa., have made a big deal with the W. W. Kimball Company, of Chicago, but whether with Colby pianos or with the intention of furnishing Kimball pianos we are not prepared to say. The scale of the Colby piano is far ahead of any Kimball upright scale.

THERE promises to be an opening in Cleveland, Ohio, some time this month which will surprise the natives. Mr. J. T. Wamelink will have his new store open very soon, and we know of two carloads of Hardman pianos that will leave New York on the 10th inst., besides his other stock. Particulars next week.

MR. E. A. POTTER, of Lyon, Potter & Co., one of the new members of the piano trade who will prove an ornament to it, spent a day last week at the A. B. Chase factory in Norwalk, Ohio, and made arrangements to represent the A. B. Chase organs at Chicago. He left a large order for both A. B. Chase pianos and organs, and was delighted with the appearance and condition of the A. B. Chase Company's factory and system.

ON Monday two large houses informed us that a rumor was circulating to the effect that a coolness had arisen between Mr. Peter Johannes Gildemeester and Mr. Frank Chickering. Our intimate relations with Mr. Gildemeester entitle us to state definitely that such a rumor is merely a rumor, and nothing more, quoth the raven, nevermore. Mr. Gildemeester has been altogether too successful in his plans to systematize the conduct of the Chickering business to permit the firm to absolve him from his onerous functions, and we doubt if there is another

man in these United States who could fill Mr. Gildemeester's position and do what he has done.

IT has not taken Mr. George Washington Carter long to gain what he thinks is possession of the Atlanta Piano Company. At present he is in control there, and Mr. Cooper has come to New York to endeavor to start a new concern here for the manufacture of his great jack-knife upright. There are some other things about this interesting condition of affairs of which we may possibly have something more to say later.

THE Mendelssohn Piano Company is said to have a capital of \$100,000, and is at work on its factory near McKeesport, Pa. The officers are E. G. Hays, president; B. P. Wallace, vice-president; C. E. Ellsbree, treasurer, and H. P. Ecker, secretary, which indicates that the company belongs to the F. A. North & Co., Lester Piano Company, E. G. Hays & Co. and Wilcox & White combination.

THE evening "News" of Friday last contains the following labor note:

The United Piano Makers' Union has placed its grievance against the piano action factory of Strauch Brothers in the hands of the American Federation of Labor, and the latter has decided to communicate with the labor organizations throughout the country in regard to the firm's attitude. A list of piano manufacturers who deal with Strauch Brothers is also being prepared and will be sent out.

We should be sorry if this statement should prove true, because the American Federation of Labor is a serious organization to deal with. It is non-striking, but it permeates about every labor interest in this country.

NEEDHAM & BAILEY, who have gone into piano manufacturing in Essex-pl., Boston, are using the Rogers scale without the patent tuning devices. Mr. Rogers, who was here at Chickering & Sons' for a while under a promise of great things from Mr. Gildemeester (whose successful management of the affairs of Chickering & Sons continues to merit the approval of all competing houses), has returned to Boston, where he resides again.

SOMEONE dignified a recent statement published in a music trade paper as an attack against the Bank of the Metropolis. What nonsense! A poor devil of an itinerant music trade editor, whose attempts to get into a little discount privilege at a bank are repulsed as a matter of course, slings ink against the bank, and that is called an attack. To attempt a defense under the circumstance would be entirely out of place considering the enormous prestige of the Bank of the Metropolis, not only in the music trade, but in commercial and banking circles generally.

A RARE work of art is to be seen at the warerooms of Hazelton Brothers on University-pl., in the shape of a white enameled Hazelton upright piano with gilt ornaments and elaborate but artistic adornments emblematic of music. The instrument is a remarkable product of the combined art of the piano maker and the case designer, and will embellish the music room of Mr. J. Edward Simmons, president of the Fourth National Bank. Two other fancy case Hazelton uprights are now in process of construction, the one for millionaire Augustus C. Darling, and the other for Washington E. Connor, the Wall Street magnate. So far, 1890 has been a great year with Hazelton Brothers.

WE congratulate a renowned piano manufacturer upon his good fortune and are sure that no one else in the whole piano industry of this country or Europe could have commanded so large a sum—and that no one other than the other party could have so well afforded to pay \$20,000 for the service. Still we are wondering what effect it is going to have upon the old name. We wonder in how far it will affect its commercial value and what some other interested parties may have to say about it when it is made pub-

lic. We are also anxious to hear it and hope for the sake of all concerned that it will be up to the usual high standard.

"FROM Flower to Flower" is the title of a song composed by Del Puente, the baritone of days gone by, and dedicated to Mr. W. W. Kimball, of Chicago. Mr. Del Puente could tell quite a romantic story about his personal relations with Mr. Kimball, and the friendship existing between them that finally led to the scheme by means of which certain opera singers gave testimonials to the Kimball Company. What a delicious tale it is, and how Mr. Kimball would enjoy reading it!

WE ask particular attention to the cut of a Seaverns action, with Krumscheid's patent regulating extension, which appears in this issue. The purpose of the invention is fully explained therein and needs no further elucidation. As to the work and material which are embodied in these actions it is hardly necessary for us to speak. Their claims are fully set forth in their new catalogue, from which we quote:

Forty years of practical experience in the manufacture of piano actions should be, and certainly is, a guarantee that our actions are as near perfection as is possible to produce at the present age.

"The Seaverns actions" have been placed in more than a quarter of a million pianos and are used by many of the leading piano manufacturers of this country to-day. Our aim has always been to make the best possible goods which high-class mechanics, together with improved and modern machinery, can produce.

Foreseeing the enormous increase in the upright piano trade, we have increased and enlarged our facilities to meet the demands of the rapidly advancing trade. It has been our object, during the many long years of labor and experience in the manufacture of actions for the trade, to produce the highest class workmanship possible and submit it to the trade at reasonable prices.

Realizing that the trade in general prefer not to have the manufacturer's name stamped on the actions, we have avoided so doing except in cases where it was preferred.

THE tendency toward combinations of firms in contradistinction to the system of branch houses has lately been instanced in a number of cases that have attracted unusual attention, and is the subject of constant comment in trade circles. Chief among these combinations are the Manufacturers Piano Company, of Chicago; the Chickering-Chase Brothers Company, of the same city; the Henricks Music Company, of Pittsburgh, and the H. D. Smith Music Company, of Denver; and of these the Manufacturers Piano Company was the first in the field, and its immediate and pronounced success has stimulated imitation, the result of which will be manifest in a short time.

It may not be generally known that this plan of organization was conceived by Mr. C. C. Curtiss some years ago when he was manager of the Weber Chicago branch, and the consummation of the scheme was arrested by the reluctance of the Weber estate to admit others to an interest in the business at Chicago, which was at that time controlled exclusively by them. It was on this account that Mr. Curtiss retired from the management of the Chicago business on January 1 last.

Upon consideration the Weber house were persuaded of the advantages of the proposed organization as suggested and planned by Mr. Curtiss, and upon his return from Europe in June they entered into the arrangement enthusiastically and, in conjunction with the Wheelock interests, the Manufacturers Piano Company, destined to become one of the leading forces in the Western piano trade, was established.

Since the allied forces have been at work under the management of Mr. Curtiss, in Chicago, the business of the Manufacturers Piano Company has called for an unusual stock of pianos, and the Eastern factories of the Weber house, of Wm. E. Wheelock & Co., of Lindeman & Sons Company, and of the Stuyvesant Piano Company are busy with supplying the demand for their instruments coming through the Chicago company.

—The rumor that Mr. Leines, who was active among the strikers of the Strauch Brothers factory, and who is also a member of the executive committee of the Piano Makers' Union, is going to start a piano factory in this city is not yet confirmed by that gentleman, who undoubtedly knows more about his own affairs than some of our contemporaries do.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, - - - Chicago, Ill.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF
GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffer, Harmonic Scale,
Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREHOUSES:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

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PIANOS
RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

110 Fifth Avenue, corner 16th Street, New York.



85,000

NOW IN USE.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

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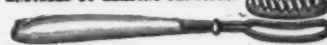
J. W. CURRIER, 18 East 17th Street, New York.

LADIES! ATTENTION!

The best face and nursery powders made, and guaranteed to be free from lead, zinc, bismuth, and all other injurious minerals, are contained in the
PERFORATED CHAMOIS SACHETS,
the most delightful toilet accessory ever invented, as thousands of ladies who continually use them will testify, among whom are Pauline Hall and Fanny Rice. For sale everywhere, or sent by mail. Price, 25 cents. **THORPE & CO.,** Sole Manufacturers, 80 Cortlandt Street, New York.

Ideal Felt Tooth Polisher.

ENDORSED BY LEADING DENTISTS.



NON-IRRITATING TO GUMS OR ENAMEL
FOR SALE BY ALL DRUGGISTS

TARIFF AND PRICES.

IN the new tariff schedule neither musical instruments nor pianos, organs, actions, &c., are mentioned, but Schedule C says:

Manufactures or wares not specially provided for, wholly or in part of metal..... 45 per cent.

Every musical instrument brought here that is made of metal or any part of which is metal, no matter how minute that part may be or how small its functions are, pays 45 per cent. ad valorem.

Schedule D states:

House or cabinet furniture of wood and other manufactures of wood..... 35 per cent.

Consequently a musical instrument made of wood, without any metal or parts of metal, can be imported with a 35 per cent. ad valorem duty.

Manufactures of ivory pay 40 per cent.; books, engraved work and printed matter, 25 per cent.; felt, 49½ cents a pound and 60 per cent. ad valorem.

That about covers the ground.

Prices of imported material and instruments will advance, probably at once, as there is no stock on hand, the importers stating so themselves.

Domestic material will no doubt retain its present cost price and no advance is probable just now. The advance cost of metal goods, such, for instance, as continuous hinges, was inevitable and would have occurred notwithstanding the tariff, as the low prices could not be maintained any longer.

The attempt to classify musical instruments and parts thereof failed for want of co-operation, and the many firms importing musical merchandise will find it cumbersome to have their appraisements adjusted on account of the absence of a classification.

A BUSY MAN.

EVERYONE is busy. Everyone is as confident as ever of an unusually large fall and winter trade, and business is picking up all along the line. Workmen are putting in full time; supply houses are turning over an immense amount of material, and manufacturers are making every endeavor to meet the demand which is just upon them. Already we hear complaints from the manufacturers that they are personally overworked. It seems strange, but it is none the less true, that the smaller the maker the louder are his complaints about the amount of time and brain and muscle he must devote to his business. The really big men, the men who are prime factors in all that goes to make up the piano trade of the United States, are those who grumble least.

Look, for instance, at Mr. Nahum Stetson, of Steinway & Sons. Compare the magnitude of business which is done under his supervision with your own, and then try to realize what a stupendous undertaking he has in his hands; imagine what an enormous amount of ability, of patience and endurance he must possess to prepare for the fall and winter rush that comes to Steinway & Sons every year.

There is no one in all the list of prominent men in the music supplying business of the world who devotes more time and attention to his affairs than Mr. Nahum Stetson.

Not alone does he assume the most active interest in the Steinway product in this city with the retail warerooms (and now the new shops) in Fourteenth-st., the New York city factory and the Astoria factories, but he represents the treasury of the Bollman Brothers Company, of St. Louis; the Bollman Brothers Company, of Kansas City; the Matthias Gray Company, of San Francisco, and Lyon, Potter & Co., of Chicago.

Morning, noon and night he is at work—every day and Sundays, too. Planning ahead, arranging details, attending company meetings, entertaining wholesale agents, waiting upon retail customers, preparing stock, watching orders, supervising credits, attending to collections, visiting factories, superintending this, looking after that, corresponding, talking—in very truth it is marvelous the strain that his brain and body will sustain.

Everything has been brought down to the most wonderful system by him, to be sure, but even with this perfection of detail work it is remarkable

that such a multiplicity of interests can be handled and controlled by one man.

The small men who are worrying and fretting and chafing under the strain of their affairs should try to conceive of the amount of work he disposes of and should go home and sleep a peaceful sleep—while he is planning new labors for the morrow.

THE MAYOR OF WASHINGTON (N. J. OR N. C.?)

THE MUSICAL COURIER of September 17 made this statement in reference to H. W. Alleger, Esq., Mayor of the burg of Washington, in the State of Jersey:

In answer to an inquiry from Mississippi we will state that H. W. Alleger, the organ manufacturer, is Mayor of Washington, N. J., and that he is all right, except when he advertises himself as a piano manufacturer. All Alleger organs are made by him; all Alleger pianos are stencil humbugs—worth from a musical point of view—nothing.

Hon. Mr. Alleger writes to us that he wishes to say that we are mistaken concerning the piano business. "I do not advertise that I manufacture pianos; and all the pianos I sell are stenciled with the maker's name," he writes, and continues: "If you call the Schomacker piano, of Philadelphia, good for nothing, and the Sohmer, of New York, then what I sell are good for nothing, for these are what I sell."

Now, Hon. Mr. Alleger should stick to the text. In the above it will be seen that we said "All Alleger pianos are stencil humbugs." We said nothing against any other pianos, neither against that celebrated Philadelphia nor the renowned New York piano, but mentioned specifically the Alleger, for all of which Hon. Mr. Alleger is responsible, for in days gone by he did advertise himself as a piano manufacturer, and he even sold stencil pianos with other humbug stencil names on them, issuing circulars with certificates of poor, God forsaken purchasers who, in their delusion thought that they really had bought "real" musical instruments. If Hon. Mr. Alleger cannot find these circulars we can find them right here in our stock of stencil advertisements; in fact, we just took a look at them before we wrote this.

We are glad, however, to see that Hon. Mr. Alleger now sells legitimate pianos, which proves that THE MUSICAL COURIER suggestion has again been adopted and this time by a man so virtuous and highly esteemed that his fellow citizens deem him worthy of more than one term as Mayor, notwithstanding the fact that the place is Washington, the home of the arch stenciler, Daniel F. Beatty. Now that Mr. Alleger is on the right track can we not invoke his co-operation, not only as a member of the music trade and as a citizen, but as Mayor, to purify the industrial atmosphere of Washington by having Daniel F. Beatty banished from that much abused community?

WOOD STAINING.

Of Interest to Piano Makers.

WITHIN a very few days an enterprise will be inaugurated in this city the novelty of which will interest piano manufacturers and others making high grade wood work. It will be known as the American Wood Staining Works, and is the outgrowth of what is known in Europe as the "Système Auffermann," with which it retains its relations. The firm of Auffermann & Co., who are the proprietors of the American Wood Staining Works, located at 158 West Twenty-seventh-st., consists of Messrs. Walter Auffermann, Berlin, and Fritz Auffermann, of this city, who, after a visit to this country during which he studied the application of the system to the mode of manufacturing articles of wood work here, returned to Germany to adapt it to methods of manufacture in this country, and who now resides in New York as head of the American house.

The "système Auffermann," which is in high favor in Europe, is embraced in a method of staining wood, not merely on the surface or to a shallow depth of the wood, but entirely through the wood, veneers and boards being stained by its process through their entire body. The stained veneers give to piano cases a deep, jet black color without spots, streaks or false glimmer. Not only are the pianos with the Auffermann stain improved in appearance, but the cost is reduced, and time and labor are saved, as the cases

need not be stained first in the ordinary manner before the varnish and polish are applied.

Old pianos and cases are rejuvenated by the process and made to look as near as possible like new cases by merely repolishing them.

Another advantage is that the moldings, consoles, trusses, cheeks, ornaments, &c., are all identical in appearance and effect with the case proper by means of the system in vogue at the American Wood Staining Works.

At a very low price they make imitations of oak, cherry, mahogany, cedar and other fancy woods which are surprisingly true to nature, and the effects of which are remarkable, especially those in figured woods which we have seen and which are already used successfully by several piano manufacturing firms.

We suggest an immediate examination of the "système Auffermann" as operated by the American Wood Staining Works on the part of all piano manufacturers, particularly during these times when fancy woods and veneers are in such great demand and in view of the fact that the time obstacle in piano making is reduced by means of this new method. Anything that can be introduced to lessen the time now necessary to finish piano case work without interfering with the quality and character of the work produced recommends itself to piano manufacturers, who should at once consult Mr. Fritz Auffermann, at 158 West Twenty-seventh-st.

LYON & HEALY.

Chicago.

WITH the constant growth of the piano business in the West it is becoming an open question whether the greatest houses in the music business will be the piano manufacturers or the immense retailers and jobbers who handle their wares. The great houses who are doing the largest amount of business—that is, turning over the largest amount of money per year—are crowding close upon the foremost piano makers, and it looks as though it were but a question of time when the piano manufacturers will occupy the same relative position toward the big jobbers that cotton mills and woolen mills entertain toward the enormous jobbers in their lines who gain their supplies from so many different sources. The big retailers and jobbers in our line seldom confine themselves to any one species of music producing products, as pianos or organs, but they establish departments for all manner of musical instruments, with all the paraphernalia that appertains to the general purveyance for the music wants of the public. Pianos, organs, sheet music, small musical merchandise, such as banjos, guitars, mandolins, zithers, harmonicas and a raft of other little instruments, band instruments, orchestral instruments, piano stools and covers—everything, in fact, in the whole catalogue of things which sound and their appliances go into the stock in trade of the representative houses who cater to all tastes.

It is beyond all question that the representative house in this most comprehensive line in the United States is the house of Lyon & Healy, of Chicago. Their name is known, is famous, the world over. It is known almost as well and widely in Europe as in America, and everywhere it is the synonym for good quality and fair dealing. For years past this great firm have been adding one department after another to their business scheme until now they embrace everything that pertains to music, from a drumstick to a Knabe grand piano. We have already had occasion to notice at some length the series of catalogues of their manufactures and handlings, and one needs but to refer to the back files of THE MUSICAL COURIER to gain an inkling of the magnitude of their various enterprises.

Their business with the Knabe piano, the Kroeger, the Fischer, the Pease and the New England pianos has surpassed all their expectations and inclines them to the belief that the greatest trade in the line of musical instruments in the West is yet to come, notwithstanding the huge dimensions it has already attained.

The Mehlin pianos exhibited at the New London County Fair, which was held at Norwich, Conn., were awarded the first prize and diploma. The display was made by Mr. E. W. Yerrington, of Norwich, Conn., and one of the chief attractions was a Mehlin upright in white and gold.

TRAMP TUNERS.

THERE is a companion character to the retail salesman who has graduated into a piano broker or commission agent, of whom we spoke a short time ago. It is the itinerant tuner. Like the salesman, he is divided into two distinct classes. The better of the two is a man who has, in most cases, been engaged for a number of years with some first-class house and who, from constantly being sent to a line of regular customers, becomes acquainted with the instruments and their owners.

Almost every tuner who has been for any length of time connected with a wareroom wins for himself a certain number of patrons who write for him or ask for him when they want their piano tuned. Orders come in to "Please send Mr. So and so to tune my piano at once—all pianos appear to need tuning at once when the idea strikes their owners, no matter how long they have been neglected. From this acquaintance a considerable number of men have been able to work up quite a snug little business of their own. Sometimes they cut a little under the price asked by their house and thus gain a client, but most often they firmly impress upon the parties the practical necessity of having their piano looked after by one person, who becomes familiar with its peculiarities. Then they begin doing odd jobs on their own account in the hours in which they should be working for their employers—they leave their personal card, so that the next order is sent to their private address instead of to the office, and when they have established a sufficient following they quietly drop out of their position as a tuner hired by a concern at so much per week and start in on their own account, generally managing to take away a good portion of the firm's tuning patronage and succeeding in winning a good livelihood.

Everyone who is satisfied with them recommends them to his or her friends, and the result is that they become quite their own masters and earn much more than any house could afford to pay them as salary.

Very often they can influence a sale, then there is the inevitable commission; they effect changes of instruments among their patrons, and taken all in all they are able to make more money in a year than any mechanic or artisan engaged in the piano industry.

Besides these, there are several men who take the tuning business of concerns who do a small retail and renting business and who do not singly have enough tuning to warrant their employing of a man on salary. Then there are the men who potter about in New York a bit and have a good out of town patronage in the scores of adjacent cities and towns.

The other class of itinerant tuners is made up of incompetent men, who roam about the country at large and who do more damage in a fortnight than a qualified man can remedy in six months.

Every now and again complaints come to us through dealers that such "tramp tuners" are infesting their neighborhood, and every now and again dealers are called upon to issue such circulars as the following, which is just received from Messrs. L. B. Powell & Co., of Scranton, Pa.:

A Note of Warning.

We wish to caution our patrons and all others having pianos to beware of certain men traveling about from house to house, pretending to be tuners and repairers of pianos and organs, who are doing an injury to all respectable and competent men in the profession, as well as to the instruments they are allowed to work upon. Sometimes they represent themselves as having been sent out by us, thus using our name to our detriment and that of our patrons. We allow nobody to tune for us except Messrs. C. F. and G. F. Whittemore, all others are without any authority from us.

You may have purchased a piano or organ from us, if so, you look to us to indorse and verify the guaranty of the manufacturer.

You cannot expect us to do this if others are allowed to manipulate the instrument when and how they please.

We prefer to keep in order all instruments sold by us.

We agree to tune, free of charge, all pianos sold by us for one year after purchase, after that time we solicit a continuance of your patronage.

We hold ourselves responsible for all work done by anybody sent out from our establishment.

We take as good care of pianos sold by others as those that go out from our store, believing that the best of attention is required to keep pianos in good condition in this variable climate. We strive to give it in all cases.

Our customers and all others will confer a great favor upon us if they will notify us either by mail or calling at the store when they require the service of a tuner.

Again we warn you against the

"TRAMP TUNERS."

Respectfully yours,

L. B. POWELL & CO.

We cannot warn our readers too frequently against the class of men to whom Messrs. L. B. Powell & Co. refer. The country is literally infested with them. Here is before us another complaint from Washington, D. C., coming from the veteran tuner and general piano man, Mr. G. H. Kuhn, the agent there for the Krakauer and Pease pianos. Mr. Kuhn notified his patrons that his tuning and repairing department is entirely in the hands of his son, Mr. Geo. H. Kuhn, Jr., who, he says, is fully competent to give entire satisfaction in this line.

It is to be regretted that the general public is not sufficiently aware of the necessity of having their pianos regularly and carefully attended to by reliable men, and dealers would do well to make another effort finally to impress upon their customers the importance of this fact and should particularly specify that they will not hold themselves responsible for instruments that are permitted to fall into the hands of "tramp tuners."

Boosey Instruments in the United States.

SOME idea of the magnitude of the business of Boosey & Co., of London, England, the world renowned makers of band instruments, may be gained from a partial enumeration of the instruments which they manufacture. The following extracts are made from their latest price lists:

Soprano cornet in E flat and with patent compensating pistons; cornet in B flat, with water key, with two water keys, with patent compensating pistons, miniature model and cornet with echo attachment; sopranos, cornets and echo cornets. Any of the above can be had with large bore. Trumpet in F and E flat; slide trumpet in F, with crooks down to C; herald's trumpet in E flat, alto flugel horn in B flat, alto venturi horn in B flat, tenor venturi horn in F or E flat, keening horn in F and E flat, tenor cornet in F or E flat, French horn (hand), with crooks from B flat alto to B flat basso; French horn (hand) in F and E flat, with semitone coupling crook; French horn in F and E flat, with semitone coupling crooks, three valves; tenor horn in F or E flat, baritone in B flat, euphonium in C or B flat, three valves; bombardon in F or E flat, three valves; orchestral tuba, or contrabass, in C, new model, in pitch an octave lower than the euphonium (this instrument has been especially designed for use in the orchestra in cases where a brass bass is required of fuller tone than that possessed by the euphonium in its lower register); contrabass in BB flat, three valves; circular bombardon in E flat, small model, portable and easy to blow, strongly recommended for youths' bands; circular bombardon in E flat, circular contrabass in BB flat, alto valve trombone in E flat, tenor valve trombone in C or B flat, bass valve trombone in A flat or G, bass valve trombone in F or E flat, alto slide trombone in F or E flat and with tuning slide and water key, tenor slide trombone in C or B flat, bass slide trombone in G.

TROMBONES ON GEO. CASE'S SYSTEM.

Alto slide trombone in F or E flat, tenor slide trombone in C or B flat, bass slide trombone in G, bass slide trombone in F, all with tuning slide and water key. The Case trombones have german silver inside slides, and are only made in one quality. In these trombones the tuning slide is placed at the lower end of the main slides, instead of at the bend in the bell, as is usual. By this means there is no interference with the tapered or conical portion of the instrument, the bad effect of which interference is especially noticeable on ordinary trombones when the tuning slide is drawn to flatten the pitch. On the new trombones the pitch may be lowered from the present English pitch to the French diapason normal, without detriment to their intonation and freedom. In addition to the new arrangement of the tuning slide the proportions of the main slides have been so adjusted as to do away with the tendency to "break" on certain notes, an improvement which all trombone players will appreciate. Clarionets in A, B flat, C or E flat, of cocoa wood, with thirteen german silver keys on pillars, rings and all the latest improvements; ebonite, ditto. The above clarionets can be had with any of the following additions: Extra C sharp key, extra B flat shake key. Alto clarinet in E flat, cocoa wood, Boosey & Co.'s perfected, with german silver keys; ebonite, ditto. Bass clarinet in B flat, cocoa wood, Boosey & Co.'s perfected, with german silver keys; ebonite, ditto. Instruments made of ebonite cannot possibly split, and are not affected by extreme climates. Having supplied these instruments for some years in large quantities, Boosey & Co. have had ample opportunities of testing the suitability of this material and can confidently recommend it.

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The tidings from Europe are certainly gratifying and must be a relief to your mind. I am glad the consul and his family are so comfortably, not to say luxuriously, housed in Berlin. How very much they must enjoy themselves, being so fond of the opera and arriving there just in the height of the season!

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Explanation.

To the Editor of the Daily Eagle, Grand Rapids, Mich.:

IN your issue of the 18th inst. your local correspondent states that Mr. C. D. Wilson is building 6 pianos as an experiment. Please allow me to correct you through the columns of your clever paper that it is not Mr. C. D. Wilson, but Hon. C. D. Nelson, of the firm of Geo. D. Herrick & Co. All the experimenting that is being done is to see if Mr. C. D. Nelson can build a first-class piano at an honest price, and how much they can be built for, before starting manufacturing on a large scale in this city.

FRANK STENBECK, Piano Maker.

—The Century Piano Company is moving into its new building on First-ave. south, and Fourth-st., a structure of tasteful and pleasing exterior, while the interior is designed with special regards for the votaries of the musical profession and the needs of the firm's large trade. In the piano factory, close to the exposition building, the setting up of the machinery is now going on rapidly, but it will take two or three weeks yet before work can begin. When first started, however, the factory will turn out pianos at the rate of 40 a week.—Ex.

—Up to the time of our going to press there is nothing new in the McEwen matter. E. H. McEwen is still in the Tombs, C. C. McEwen is still in another State, and we are informed that Mrs. E. H. McEwen is without means and in great distress. Efforts have been made by various friends of McEwen to obtain bail for him, but thus far they have been futile, and he still languishes in duress vile as a result of his business methods, which THE MUSICAL COURIER has for years condemned.

ESTABLISHED IN 1851.

They Bewilder Competitors and Delight Customers.

VOSE & SONS PIANO CO.,

170 Tremont St., Boston, Mass.

WAREROOMS:

157 Tremont Street,

ARE UNIVERSAL FAVORITES.

NS PIANOS

TARIFF AND PRICES.

IN the new tariff schedule neither musical instruments nor pianos, organs, actions, &c., are mentioned, but Schedule C says:

Manufactures or wares not specially provided for, wholly or in part of metal..... 45 per cent.

Every musical instrument brought here that is made of metal or any part of which is metal, no matter how minute that part may be or how small its functions are, pays 45 per cent. ad valorem.

Schedule D states:

House or cabinet furniture of wood and other manufactures of wood..... 35 per cent.

Consequently a musical instrument made of wood, without any metal or parts of metal, can be imported with a 35 per cent. ad valorem duty.

Manufactures of ivory pay 40 per cent.; books, engraved work and printed matter, 25 per cent.; felt, 49½ cents a pound and 60 per cent. ad valorem.

That about covers the ground.

Prices of imported material and instruments will advance, probably at once, as there is no stock on hand, the importers stating so themselves.

Domestic material will no doubt retain its present cost price and no advance is probable just now. The advance cost of metal goods, such, for instance, as continuous hinges, was inevitable and would have occurred notwithstanding the tariff, as the low prices could not be maintained any longer.

The attempt to classify musical instruments and parts thereof failed for want of co-operation, and the many firms importing musical merchandise will find it cumbersome to have their appraisements adjusted on account of the absence of a classification.

A BUSY MAN.

EVERYONE is busy. Everyone is as confident as ever of an unusually large fall and winter trade, and business is picking up all along the line. Workmen are putting in full time; supply houses are turning over an immense amount of material, and manufacturers are making every endeavor to meet the demand which is just upon them. Already we hear complaints from the manufacturers that they are personally overworked. It seems strange, but it is none the less true, that the smaller the maker the louder are his complaints about the amount of time and brain and muscle he must devote to his business. The really big men, the men who are prime factors in all that goes to make up the piano trade of the United States, are those who grumble least.

Look, for instance, at Mr. Nahum Stetson, of Steinway & Sons. Compare the magnitude of business which is done under his supervision with your own, and then try to realize what a stupendous undertaking he has in his hands; imagine what an enormous amount of ability, of patience and endurance he must possess to prepare for the fall and winter rush that comes to Steinway & Sons every year.

There is no one in all the list of prominent men in the music supplying business of the world who devotes more time and attention to his affairs than Mr. Nahum Stetson.

Not alone does he assume the most active interest in the Steinway product in this city with the retail warerooms (and now the new shops) in Fourteenth-st., the New York city factory and the Astoria factories, but he represents the treasury of the Bollman Brothers Company, of St. Louis; the Bollman Brothers Company, of Kansas City; the Matthias Gray Company, of San Francisco, and Lyon, Potter & Co., of Chicago.

Morning, noon and night he is at work—every day and Sundays, too. Planning ahead, arranging details, attending company meetings, entertaining wholesale agents, waiting upon retail customers, preparing stock, watching orders, supervising credits, attending to collections, visiting factories, superintending this, looking after that, corresponding, talking—in very truth it is marvelous the strain that his brain and body will sustain.

Everything has been brought down to the most wonderful system by him, to be sure, but even with this perfection of detail work it is remarkable

that such a multiplicity of interests can be handled and controlled by one man.

The small men who are worrying and fretting and chafing under the strain of their affairs should try to conceive of the amount of work he disposes of and should go home and sleep a peaceful sleep—while he is planning new labors for the morrow.

THE MAYOR OF WASHINGTON (N. J. OR N. C.?)

THE MUSICAL COURIER of September 17 made this statement in reference to H. W. Alleger, Esq., Mayor of the burg of Washington, in the State of Jersey:

In answer to an inquiry from Mississippi we will state that H. W. Alleger, the organ manufacturer, is Mayor of Washington, N. J., and that he is all right, except when he advertises himself as a piano manufacturer. All Alleger organs are made by him; all Alleger pianos are stencil humbugs—worth from a musical point of view—nothing.

Hon. Mr. Alleger writes to us that he wishes to say that we are mistaken concerning the piano business. "I do not advertise that I manufacture pianos; and all the pianos I sell are stenciled with the maker's name," he writes, and continues: "If you call the Schomacker piano, of Philadelphia, good for nothing, and the Sohmer, of New York, then what I sell are good for nothing, for these are what I sell."

Now, Hon. Mr. Alleger should stick to the text. In the above it will be seen that we said "All Alleger pianos are stencil humbugs." We said nothing against any other pianos, neither against that celebrated Philadelphia nor the renowned New York piano, but mentioned specifically the Alleger, for all of which Hon. Mr. Alleger is responsible, for in days gone by he did advertise himself as a piano manufacturer, and he even sold stencil pianos with other humbug stencil names on them, issuing circulars with certificates of poor, God forsaken purchasers who, in their delusion thought that they really had bought "real" musical instruments. If Hon. Mr. Alleger cannot find these circulars we can find them right here in our stock of stencil advertisements; in fact, we just took a look at them before we wrote this.

We are glad, however, to see that Hon. Mr. Alleger now sells legitimate pianos, which proves that THE MUSICAL COURIER suggestion has again been adopted and this time by a man so virtuous and highly esteemed that his fellow citizens deem him worthy of more than one term as Mayor, notwithstanding the fact that the place is Washington, the home of the arch stenciler, Daniel F. Beatty. Now that Mr. Alleger is on the right track can we not invoke his co-operation, not only as a member of the music trade and as a citizen, but as Mayor, to purify the industrial atmosphere of Washington by having Daniel F. Beatty banished from that much abused community?

WOOD STAINING.

Of Interest to Piano Makers.

WITHIN a very few days an enterprise will be inaugurated in this city the novelty of which will interest piano manufacturers and others making high grade wood work. It will be known as the American Wood Staining Works, and is the outgrowth of what is known in Europe as the "Système Auffermann," with which it retains its relations. The firm of Auffermann & Co., who are the proprietors of the American Wood Staining Works, located at 158 West Twenty-seventh-st., consists of Messrs. Walter Auffermann, Berlin, and Fritz Auffermann, of this city, who, after a visit to this country during which he studied the application of the system to the mode of manufacturing articles of wood work here, returned to Germany to adapt it to methods of manufacture in this country, and who now resides in New York as head of the American house.

The "système Auffermann," which is in high favor in Europe, is embraced in a method of staining wood, not merely on the surface or to a shallow depth of the wood, but entirely through the wood, veneers and boards being stained by its process through their entire body. The stained veneers give to piano cases a deep, jet black color without spots, streaks or false glimmer. Not only are the pianos with the Auffermann stain improved in appearance, but the cost is reduced, and time and labor are saved, as the cases

need not be stained first in the ordinary manner before the varnish and polish are applied.

Old pianos and cases are rejuvenated by the process and made to look as near as possible like new cases by merely repolishing them.

Another advantage is that the moldings, consoles, trusses, cheeks, ornaments, &c., are all identical in appearance and effect with the case proper by means of the system in vogue at the American Wood Staining Works.

At a very low price they make imitations of oak, cherry, mahogany, cedar and other fancy woods which are surprisingly true to nature, and the effects of which are remarkable, especially those in figured woods which we have seen and which are already used successfully by several piano manufacturing firms.

We suggest an immediate examination of the "système Auffermann" as operated by the American Wood Staining Works on the part of all piano manufacturers, particularly during these times when fancy woods and veneers are in such great demand and in view of the fact that the time obstacle in piano making is reduced by means of this new method. Anything that can be introduced to lessen the time now necessary to finish piano case work without interfering with the quality and character of the work produced recommends itself to piano manufacturers, who should at once consult Mr. Fritz Auffermann, at 158 West Twenty-seventh-st.

LYON & HEALY.

Chicago.

WITH the constant growth of the piano business in the West it is becoming an open question whether the greatest houses in the music business will be the piano manufacturers or the immense retailers and jobbers who handle their wares. The great houses who are doing the largest amount of business—that is, turning over the largest amount of money per year—are crowding close upon the foremost piano makers, and it looks as though it were but a question of time when the piano manufacturers will occupy the same relative position toward the big jobbers that cotton mills and woolen mills entertain toward the enormous jobbers in their lines who gain their supplies from so many different sources. The big retailers and jobbers in our line seldom confine themselves to any one species of music producing products, as pianos or organs, but they establish departments for all manner of musical instruments, with all the paraphernalia that appertains to the general purveyance for the music wants of the public. Pianos, organs, sheet music, small musical merchandise, such as banjos, guitars, mandolins, zithers, harmonicas and a raft of other little instruments, band instruments, orchestral instruments, piano stools and covers—everything, in fact, in the whole catalogue of things which sound and their appliances go into the stock in trade of the representative houses who cater to all tastes.

It is beyond all question that the representative house in this most comprehensive line in the United States is the house of Lyon & Healy, of Chicago. Their name is known, is famous, the world over. It is known almost as well and widely in Europe as in America, and everywhere it is the synonym for good quality and fair dealing. For years past this great firm have been adding one department after another to their business scheme until now they embrace everything that pertains to music, from a drumstick to a Knabe grand piano. We have already had occasion to notice at some length the series of catalogues of their manufactures and handlings, and one needs but to refer to the back files of THE MUSICAL COURIER to gain an inkling of the magnitude of their various enterprises.

Their business with the Knabe piano, the Kroeger, the Fischer, the Pease and the New England pianos has surpassed all their expectations and inclines them to the belief that the greatest trade in the line of musical instruments in the West is yet to come, notwithstanding the huge dimensions it has already attained.

The Mehlin pianos exhibited at the New London County Fair, which was held at Norwich, Conn., were awarded the first prize and diploma. The display was made by Mr. E. W. Yerrington, of Norwich, Conn., and one of the chief attractions was a Mehlin upright in white and gold.

TRAMP TUNERS.

THERE is a companion character to the retail salesman who has graduated into a piano broker or commission agent, of whom we spoke a short time ago. It is the itinerant tuner. Like the salesman, he is divided into two distinct classes. The better of the two is a man who has, in most cases, been engaged for a number of years with some first-class house and who, from constantly being sent to a line of regular customers, becomes acquainted with the instruments and their owners.

Almost every tuner who has been for any length of time connected with a wareroom wins for himself a certain number of patrons who write for him or ask for him when they want their piano tuned. Orders come in to "Please send Mr. So and so to tune my piano at once"—all pianos appear to need tuning at once when the idea strikes their owners, no matter how long they have been neglected. From this acquaintance a considerable number of men have been able to work up quite a snug little business of their own. Sometimes they cut a little under the price asked by their house and thus gain a client, but most often they firmly impress upon the parties the practical necessity of having their piano looked after by one person, who becomes familiar with its peculiarities. Then they begin doing odd jobs on their own account in the hours in which they should be working for their employers—they leave their personal card, so that the next order is sent to their private address instead of to the office, and when they have established a sufficient following they quietly drop out of their position as a tuner hired by a concern at so much per week and start in on their own account, generally managing to take away a good portion of the firm's tuning patronage and succeeding in winning a good livelihood.

Everyone who is satisfied with them recommends them to his or her friends, and the result is that they become quite their own masters and earn much more than any house could afford to pay them as salary.

Very often they can influence a sale, then there is the inevitable commission; they effect changes of instruments among their patrons, and taken all in all they are able to make more money in a year than any mechanic or artisan engaged in the piano industry.

Besides these, there are several men who take the tuning business of concerns who do a small retail and renting business and who do not singly have enough tuning to warrant their employing of a man on salary. Then there are the men who potter about in New York a bit and have a good out of town patronage in the scores of adjacent cities and towns.

The other class of itinerant tuners is made up of incompetent men, who roam about the country at large and who do more damage in a fortnight than a qualified man can remedy in six months.

Every now and again complaints come to us through dealers that such "tramp tuners" are infesting their neighborhood, and every now and again dealers are called upon to issue such circulars as the following, which is just received from Messrs. L. B. Powell & Co., of Scranton, Pa.:

A Note of Warning.

We wish to caution our patrons and all others having pianos to beware of certain men traveling about from house to house, pretending to be tuners and repairers of pianos and organs, who are doing an injury to all respectable and competent men in the profession, as well as to the instruments they are allowed to work upon. Sometimes they represent themselves as having been sent out by us, thus using our name to our detriment and that of our patrons. We allow nobody to tune for us except Messrs. C. F. and G. F. Whittemore, all others are without any authority from us.

You may have purchased a piano or organ from us, if so, you look to us to endorse and verify the guaranty of the manufacturer.

You cannot expect us to do this if others are allowed to manipulate the instrument when and how they please.

We prefer to keep in order all instruments sold by us.

We agree to tune, free of charge, all pianos sold by us for one year after purchase, after that time we solicit a continuance of your patronage.

We hold ourselves responsible for all work done by anybody sent out from our establishment.

We take as good care of pianos sold by others as those that go out from our store, believing that the best of attention is required to keep pianos in good condition in this variable climate. We strive to give it in all cases.

Our customers and all others will confer a great favor upon us if they will notify us either by mail or calling at the store when they require the service of a tuner.

Again we warn you against the

"TRAMP TUNERS."

Respectfully yours,

L. B. POWELL & CO.

We cannot warn our readers too frequently against the class of men to whom Messrs. L. B. Powell & Co. refer. The country is literally infested with them. Here is before us another complaint from Washington, D. C., coming from the veteran tuner and general piano man, Mr. G. H. Kuhn, the agent there for the Krakauer and Pease pianos. Mr. Kuhn notified his patrons that his tuning and repairing department is entirely in the hands of his son, Mr. Geo. H. Kuhn, Jr., who, he says, is fully competent to give entire satisfaction in this line.

It is to be regretted that the general public is not sufficiently aware of the necessity of having their pianos regularly and carefully attended to by reliable men, and dealers would do well to make another effort finally to impress upon their customers the importance of this fact and should particularly specify that they will not hold themselves responsible for instruments that are permitted to fall into the hands of "tramp tuners."

Boosey Instruments in the United States.

SOME idea of the magnitude of the business of Boosey & Co., of London, England, the world renowned makers of band instruments, may be gained from a partial enumeration of the instruments which they manufacture. The following extracts are made from their latest price lists:

Soprano cornet in E flat and with patent compensating pistons; cornet in B flat, with water key, with two water keys, with patent compensating pistons, miniature model and cornet with echo attachment; sopranos, cornets and echo cornets. Any of the above can be had with large bore. Trumpet in F and E flat; slide trumpet in F, with crooks down to C; herald's trumpet in E flat, alto flugel horn in B flat, alto venturi horn in B flat, tenor venturi horn in F or E flat, kœnig horn in F and E flat, tenor cornet in F or E flat, French horn (hand), with crooks from B flat alto to B flat basso; French horn (hand) in F and E flat, with semitone coupling crook; French horn in F and E flat, with semitone coupling crooks, three valves; tenor horn in F or E flat, baritone in B flat, euphonium in C or B flat, three valves; bombardon in F or E flat, three valves; orchestral tuba, or contrabass, in C, new model, in pitch an octave lower than the euphonium (this instrument has been especially designed for use in the orchestra in cases where a brass bass is required of fuller tone than that possessed by the euphonium in its lower register); contrabass in BB flat, three valves; circular bombardon in E flat, small model, portable and easy to blow, strongly recommended for youths' bands; circular bombardon in E flat, circular contrabass in BB flat, alto valve trombone in E flat, tenor valve trombone in C or B flat, bass valve trombone in A flat or G, bass valve trombone in F or E flat, alto slide trombone in F or E flat and with tuning slide and water key, tenor slide trombone in C or B flat, bass slide trombone in G.

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Explanation.

To the Editor of the Daily Eagle, Grand Rapids, Mich.:

IN your issue of the 18th inst. your local correspondent states that Mr. C. D. Wilson is building 6 pianos as an experiment. Please allow me to correct you through the columns of your clever paper that it is not Mr. C. D. Wilson, but Hon. C. D. Nelson, of the firm of Geo. D. Herrick & Co. All the experimenting that is being done is to see if Mr. C. D. Nelson can build a first-class piano at an honest price, and how much they can be built for, before starting manufacturing on a large scale in this city.

FRANK STEINBECK, Piano Maker.

—The Century Piano Company is moving into its new building on First-ave. south, and Fourth-st., a structure of tasteful and pleasing exterior, while the interior is designed with special regards for the votaries of the musical profession and the needs of the firm's large trade. In the piano factory, close to the exposition building, the setting up of the machinery is now going on rapidly, but it will take two or three weeks yet before work can begin. When first started, however, the factory will turn out pianos at the rate of 40 a week.—Ex.

—Up to the time of our going to press there is nothing new in the McEwen matter. E. H. McEwen is still in the Tombs. C. C. McEwen is still in another State, and we are informed that Mrs. E. H. McEwen is without means and in great distress. Efforts have been made by various friends of McEwen to obtain bail for him, but thus far they have been futile, and he still languishes in durance vile as a result of his business methods, which THE MUSICAL COURIER has for years condemned.

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ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and Delight Customers.

VOSE & SONS PIANO CO.,

170 Tremont St., Boston, Mass.

This Cut Is Reproduced from an Advertisement in a Large Western Daily Paper.



(FACSIMILE.)

It is published by a dealer in Kimball Pianos who sells the same on the strength of the Patti Letter. Patti is Represented in the above after the act of scratching her name on the Kimball Upright Piano.

We have before us an advertisement in which a dealer in Kimball Pianos offered Kimball's at \$185-\$10 a month. People who buy Kimball Pianos should know this as an offset to the absurd letters of Patti, Lehmann, Arditi, Tamagno, &c., indorsed by all the music trade papers of this land except THE MUSICAL COURIER.

This paper does not believe it right, proper or just to sell a low grade piano at a high grade price. The innocent purchaser must be protected, and so must the artistic, costly and valuable American piano and the one way to protect them is to tell the truth.

SO we are right after all! A group of piano men were at the Union Square Hotel one evening last week and the question of the technical knowledge of musical trade editors arose.

After a careful discussion and individual consideration of them all the conclusion was arrived at that THE MUSICAL COURIER was the only musical and trade journal in the country the editors of which had absolute pitch; were musicians, theoretical and practical; were experts in piano construction, and, last but not least, could tell whether a piano was *in tune or not*.

The rest of them are mere pretenders, and although they may be *journalists*, they are certainly not newspaper men. So we are right after all!

W. J. Dyer & Brother.

St. Paul and Minneapolis.

THE return from Europe of Mr. W. J. Dyer, of W. J. Dyer & Brother, St. Paul and Minneapolis, makes it opportune to call attention to the great house of which he is the head, and to say a few things that might be of interest, not only to the members of the trade here in the East, but to the host of friends of the firm in the great Northwest, with the growth of which W. J. Dyer & Brother have been so closely identified.

The Dyer brothers have for years past been recognized as one of the representative firms of the music trade of the country and as the leading firm of their kind in their particular section, for they represent on the largest scale the whole gamut of musical instruments' and musical merchandise and musical publications without limit or specialization.

Their catalogue is one of the most extensive and valuable ones published in the music trade of the world, and from it anything in the musical line can be ordered. Their stock is the largest carried in the Northwest section, and the two buildings in St. Paul and Minneapolis are crowded from roof to cellars with a complete assortment of everything represented in their catalogue and circulars.

The firms in the Northwest who depend for their supplies upon Messrs. W. J. Dyer & Brother number hundreds of houses distributed throughout the Northwest States and in the cities along the great lines of railroad that permeate that enormous and prosperous part of

the Union, and these firms, in conjunction with the Dyer firm, make a powerful trade combination, allied with those close bonds that intimate business relations existing for many years are always destined to establish.

It is therefore not surprising to learn of the continual expansion and development of the trade of such firms as W. J. Dyer & Brother, and in this particular instance we are enabled to say that the semi-annual statement of the firm's business, received here by Mr. Dyer, showing the trade of the house from February 1 to August 1 (February 1 being the beginning of their business year), exhibits the fact that in those six months the business has increased \$53,000 above the volume of trade done during the same six months of 1889. The same ratio continues in August, and if it continues during the rest of the year will make the total business of the firm during 1890 more than \$500,000. There are not many firms in the whole music trade of the land whose trade surpasses this volume of business.

The leading instrument with W. J. Dyer & Brother is the Steinway piano, which the firm have handled during many years and which they now sell in larger quantities than ever, having become thoroughly identified with its future in their section. They also control the Gabler piano, the Ivers & Pond and several instruments of the cheaper grades. Mr. Dyer, after making selections of stock here, will return to St. Paul at the end of the week. His wife and two daughters remain in Berlin until next year.

Pipe Organ Notes.

It is rumored that before the winter is over the Nassau and Metropolitan clubs will be compelled to seek another anchorage in consequence of the intention of the Roosevelt Organ Company to build a pier where the clubs are now located. If this idea is carried into effect it will cause no end of inconvenience to the members of the clubs. Desirable places are at a premium along the river front just now, and the only anchorages the members can find are in a region remote from any railroad station. The "Mets" might squeeze into the space between the Gramercy House and the railroad bridge, and the Nassaus will probably be able to move to the mud flats across the river, but in any event the place is not half as convenient as the present situation.—New York "World."

Sunday morning Rev. George W. Wray, pastor of Central Methodist Episcopal Church, stated to his congre-

gation that it would be necessary to provide a place to put the new organ in, the gallery being too small and low, and that the proposed improvements to the front of the church having been abandoned on account of the cost, the official board had decided to build an addition on the back, 23x26 feet, which would be in the rear of the pulpit. There the organ would be put and the choir would be located. This would give more room in the church, besides adding to its appearance. He stated that the work would cost \$1,300, and asked that the money for the same be subscribed. Some of the members were requested to take up a collection; \$640 of the amount was raised, and quite a number of the members said that they were undecided as to the amount they would give. The work will be commenced to-day by Messrs. Buxton & Outen, and will be finished in time to receive the organ on October 15, the members of the committee on the purchase of the organ having been notified that it would reach here on that date.

The organ stands 17 feet, which will make the top touch the ceiling and the lower part will be just a foot above the rostrum where the minister stands.—Norfolk "Virginian."

Trade Notes.

—Prof. G. Lehman has opened a piano and music store at East St. Louis.
—E. P. Sanborn & Co. are successors to the Lansing Music House, Lansing, Mich.

—The agency for the Behning piano has been taken by Messrs. Haines, Foster & Waldo, of Minneapolis, Minn.

—Mr. J. B. Simpson, Jr., of Simpson & Proddow, returns from his summer residence at Lake George this morning.

—Mrs. Henry Kleber and daughter, of Pittsburgh, Pa., sailed for the United States from Bremen, on the steamer Fulda, on Saturday last.

—Miss Edith Helen Brainard, daughter of Mr. Henry M. Brainard, of Cleveland, is to be married to-day at Trinity Cathedral, in that city, to Mr. Samuel Augustus Fuller, Jr.

—Louis H. Ross & Co., Boston, music publishers, have purchased the retail section of the business of the White-Smith Company, who will devote all their time to publishing.

—Hunt Brothers, of Boston, who recently failed, owe about \$8,575. The assets consist of stock valued at \$2,135; accounts, \$2,025, including furniture, &c., and 100 shares in the Bailey Electric Company and Dump Car stock.

—It is probable that Mr. Robert S. Gourlay, of Messrs. Mason & Risch, of Toronto, will shortly retire to form a partnership with Mr. Winter, of Leaming & Winter. Mr. Victor M. Risch returned from Europe last week on account of the matter, and it is not definitely settled at the time of our going to press.

WANTED—Two salesmen, one an inside, wareroom salesman, another a road salesman. Large firm in the Northwest. Address "N. W.," care MUSICAL COURIER, 25 East Fourteenth-st.

FACTS FOR THE WIDE AWAKE DEALER.

- To meet all the most exacting requirements of the Musical Public as to **SMOOTHNESS,**
- **PURITY** and **BRILLIANCY** of **TONE, PERFECTION** of **ACTION, ARTISTIC**
- **DESIGN** and **FAULTLESS FINISH** of **CASE** has been our constant aim. We have made
- important changes in the construction of our Pianos, among which may be mentioned the following:

The **Scale** of our Uprights has been changed, giving a direct draft to the strings and an increase of tone.

The **Upright Plates** are finished and decorated in the highest style of the art.

The Name "**New England Piano Co.**" is cast in the plates.

Continuous **Nickel** or **Silver Plated Hinges** on top and fall boards of all instruments bearing our name.

NICKELED ACTION BRACKETS AND HAMMER RAIL.

Action Brackets can be regulated by turning screw at their base, thereby taking up any possible shrinkage or settling of action or key bed.

Our **New Pedal Action** is direct in motion, free from complication. Competent judges pronounce this the **best** pedal action in the market.

Hammers are covered with extra heavy felt, giving a large hammer, and thereby increasing the volume and quality of tone.

VARNISH WORK AND FINISH.

With the outlay of much time, thought and money, we have introduced a perfected system in our varnish department whereby it is impossible for an imperfect piece of varnish work to pass our rigid examination. With the finest varnish rooms in the world, a perfect system and rigid inspection, we may point with pardonable pride to the result.

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Dealers who are looking for a **FIRST-CLASS PIANO** which they can conscientiously recommend, a Piano which represents one profit throughout, will be amply repaid by a trial of the

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The Needham Company.**Correcting a False Impression.**

IT should be understood that the Needham Piano-Organ Company, of Washington, N. J., did not purchase its plant and factory from the late Daniel F. Beatty, and never had any relations direct or indirect with Beatty in any way, shape or manner.

After the failure of Daniel F. Beatty, a Daniel F. Beatty Company was organized, without Beatty, who had nothing whatever to do with that company—a company under the management of the late Mr. England, then business man-

ger of the New York "Sun," whose death was said to have been hastened by the failure of the Daniel F. Beatty Company.

A receiver was then appointed, and at that receiver's sale, when the property, factory, &c., were put up at auction, Mr. Chas. H. Parsons, of this city, representing a syndicate of gentlemen who are now conducting the Needham Piano-Organ Company, purchased the plant.

It will therefore be seen that the Needham Piano-Organ Company never had any relations with the late Daniel F. Beatty, and, in fact, the Needham people were never acquainted with him.

The factory of the Needham Piano-Organ Company at

Washington, N. J., is one of the best appointed organ factories provided with the most approved machinery of its kind in this country. There is no place where organs can be built with better facilities and dispatch, and the people of Washington, N. J., should congratulate themselves upon having in their town such a large and active industrial establishment as the Needham Company.

—Among our callers last week were Mr. A. B. Campbell, Jacksonville, Fla.; P. J. Healey, of Chicago, Ill.; Mr. A. J. Brooks, of the Sterling Company, Derby, Conn.; Mr. W. J. Dyer, of St. Paul, Minn.; Mr. Robert B. Gregory, of Chicago, Ill.; Mr. Harry Raymore, of Erie, Pa., and Mr. Shaw, of the New York Piano Company, Montreal, Canada.

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Improved method of stringing, invented and patented by Mason & Hamlin in 1882.

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The Cabinet Organ was introduced by M. & H. in 1861. Other makers followed, but the M. & H. instruments have always maintained their supremacy as the best in the world.

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The M. & H. Stringer has been pronounced by competent experts "The greatest improvement in pianos in half a century."

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Highest awards at all the great world's exhibitions since and including that of Paris, 1867.

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The strings being secured to the iron frame by metal fastenings will not require tuning one quarter as often as pianos on the wrest pin system.

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X. Scharwenka says of the "Liszt" model, "Capable of the finest tone coloring, and no other instrument so enraptures the player."

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New drawing room grand pianos, new models upright grands. New piano catalogues.

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Supplied to Her Majesty Queen Victoria, the Empress Eugénie, Sir Arthur Sullivan, Sir John Stainer, Ch. Gounod.

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Best quality of tone, which is very musical and refined, free from the *subtleness* which is common.

MASON & HAMLIN ORGANS.

Supplied to the Sultan of Turkey, the Abbé Liszt, Dr. F. J. Campbell, of the Royal Normal College, Madame Antoinette Sterling.

MASON & HAMLIN PIANOS.

The Piano as constructed on the M. & H. system is more durable, and very little affected by climatic influences, varying degrees of heat, dampness, &c.

MASON & HAMLIN ORGANS.

Popular Models. The Three Manual and 32 feet Pedal Organ. The Two Manual and 16 feet Pedal Organ. The Liszt Organ.

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THE name of "NEEDHAM" stands foremost among the reputable organ manufacturers of this country and its reputation will be fully sustained. "THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ Factories in the World. Modern and Improved Machinery, Abundant Capital, with the aid of Able Management, Skilled Labor and First-Class Material, produce THE BEST ORGANS IN THIS COUNTRY.

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KROEGER & SONS.

Great Progress in Piano Building.

INSTRUMENTS OF HIGH RANK.

It is now generally assumed, and history seems to indorse the view, that many years of labor and application and strenuous effort are required before a piano manufacturer who enters the artistic arena can secure the recognition due to the merit of his work from the musical community and his professional and mercantile environment; that a lifetime must first be devoted and sacrificed to gain eminence in this particular art industry, and that the laurels for which all artisans are supposed to strive must be relinquished in favor of the survivors, for in the life-

in order to accomplish the best ends possible in the making of pianos of high and indisputable rank.

Mr. Kroeger, Sr., has for nearly 40 years devoted himself exclusively to the study of the art of piano making, the last 10 years as the head of his firm, and during this period he has embodied in the Kroeger piano not only a wealth of information but rare originality, which has given to this instrument a decided individual character. Some of the improvements coming within a scope that makes them unique and unlike any others have been patented, and are to be found only in the Kroeger pianos; and we desire to say that the Kroeger patents are not merely patents for "talking points," but have a specific duty to perform, and thereby enhance the value of these pianos.

The patent obtuse angular metal frame and the sound board adjustment (patented in 1884) and the patent Capo d'Astro bar (patented in 1886) are of infinite value for technical and musical artistic purposes.

Mr. A. J. Goodrich, a writer of eminence in musical literature and a student of acoustics and tone production, says in reference to one of these inventions:

I recently undertook an examination of your instruments, expecting to find but another verification of the old adage about "nothing new under the sun."

Notwithstanding the great improvements introduced into piano manu-

plied in the construction of the Kroeger upright and grand pianos, and together with this select material goes select and the highest skilled labor, which is under constant supervision of the firm, who permit no instrument to leave their establishment that does not fulfill the demands they themselves make upon pianos of high rank.

All this signifies much more than a mere glance shows us. It means great expenditures for raw material, large outlays for salaries of preferred and skilled workmen, long time for the proper seasoning of component parts, months of delay in the perfecting of infinite detail, special attention to the finish of every, even the most minute, part of the minutiae of the instrument, and then the final touches in tone regulation and in touch, and only when all these elements have entered into each individual instrument is it considered duly prepared to enter into the great competition with the high grade pianos of the new world.

The renown of the Kroeger piano can therefore readily be accounted for and the subjoined letters of commendation be easily understood:

Commendations from Authorities.

[Letter from the world renowned basso, Karl Formes.]

SAN FRANCISCO Cal., February 22, 1886.

Messrs. Kroeger & Sons:

GENTLEMEN—I have carefully examined your very superior instruments,



FACTORY OF KROEGER & SONS, TWENTY-FIRST-ST. AND SECOND-AVE., NEW YORK.

time of a new candidate for honors in the line of piano manufacture, especially if he begins his work near or after the meridian of his days, he cannot expect to achieve renown, no matter how meritorious and deserving the product of his brain and his manual work combined may be.

But like all general assumptions, whether they be reduced to rules or not, this one, although well founded, must give way to exceptions, and in the particular case we propose to speak of an exception that has become a glaring one in the history of the piano trade.

Mr. Henry Kroeger, Sr., founder of the house of Kroeger & Sons, now piano manufacturers of renown in this country, is the man to whom this exception applies, and all that has been accomplished by him to make his case a rare and unique one in the history of the trade can be compassed within 10 years of activity as a piano manufacturer.

Naturally the very best of reasons can be assigned for the remarkable and rapid rise of the house of Kroeger & Sons, the first and chief of which is the profound knowledge allied with the rare experience of the senior Mr. Kroeger, and the influence these elements have exerted upon the technical development of the business as represented in the Kroeger piano. The firm consists essentially of men devoted to the every phase and aspect of the science of piano building to which they give every available moment of their time, and not only are they satisfied with the results already obtained and the success gained by their instruments in competition with those of the greatest renown, but every opportunity is sought and, if necessary, created to improve every detail of construction

factory since its comparatively recent inception, the instrument has remained in an imperfect state. There is too much of the pulsatile or banjo-like tone accompanying each hammer stroke, and, per consequence, the music which it gives forth betrays too much of the *modus operandi* by means of which it is produced. A few great pianists have succeeded in overcoming this mechanical defect, but only in the tones below twice marked E. I have had faith that someone with genius for tone perception, as well as mechanical devices, would succeed in reducing this defect at least to a minimum; but I had supposed that 20 or 30 years would elapse before this would be accomplished. Therefore, when it is said that your instruments yield a more musical and less pulsatile tone than any other which I have heard, I do not say that you have accomplished what was practically impossible to present mechanical contrivance, but that you have produced an instrument which is at least 20 years in advance of the present time. Accept my congratulations.

Mr. Goodrich is the author of a "Complete Musical Analysis," a work to which he devoted a long review some time since, and his opinions are authoritative.

The Capo d'Astro bar is a new application of a principle that has often been misapplied to musical instruments, but in the case of the Kroeger pianos its success was immediate and has added to the renown of the inventor, for by means of it the bearings of all the strings throughout the entire scale are equal and the tone quality is not interrupted by unequal intervals and tones that, to cultured ears, are always a distressing episode in the nature of piano tone.

Here are, therefore, some of the reasons that have made the Kroeger piano such a pronounced success in the hotly contested field of piano supremacy. Some of the reasons, we say, for there certainly are others of equal importance. Kroeger & Sons are among those manufacturers who are not satisfied to use any material in their instruments unless it be prime in quality, and will accept none that refuses to stand the test of their technically trained intelligence. That means to say, according to the tenets of their business, that none but the very best material is ap-

and find that they are excellent in make and durability. For vocalists they are remarkably well adapted, having a sweet tone, which harmonizes especially well with the human voice.

I am sincerely yours,

KARL FORMES.

[Letter from Clara E. Colby, the celebrated American pianist.]

Messrs. Kroeger & Sons:

GENTLEMEN—I find it a pleasure to play upon a piano so satisfactory in a musical sense as the Kroeger. It is seldom that a pianist finds an instrument that so fully answers every requirement of touch, tone, quality and power, and can be successfully used for every shade of tone color.

Yours very respectfully,

CLARA E. COLBY.

[Letter from Edward Mollenhauer, the renowned composer and violinist.]

MAY 10, 1886.

Messrs. Kroeger & Sons:

GENTLEMEN—Your piano which I use at my Violin College gives general satisfaction. The workmanship is excellent, touch very satisfactory, and, above all, the quality of the tone is noble and transparent. Wishing you all the success you so richly deserve, I am, yours sincerely,

EDWARD MOLLENHAUER.

[Letter from John H. Gower (Mus. Doc. Oxon.), organist and professor of music, examiner to the National Society of Professional Musicians, Trent College, near Nottingham, England.]

NEW YORK, August 20, 1886.

To Messrs. Kroeger & Sons:

DEAR SIRS—In thanking you for the facility you afforded me for inspecting and playing upon your pianos, I may be allowed to express to you the high opinion I have formed of those excellent instruments. The tone of your pianos is remarkable, not only for its quantity but also for the richness and beauty of its quality. Your clever inventions, the patent obtuse angular plate and the Capo d'Astro bar, are no doubt responsible for this to a great extent. To the mechanism and workmanship of your instruments I can also accord the highest praise. That you have already gained several honors for your pianos is well known, and that you take rank among the foremost piano manufacturers of the present day seems to me to be certain.

I am, yours faithfully,

JOHN H. GOWER, Mus. Doc. Oxon.

[Letter from George W. Morgan, the celebrated organist and composer.]

Messrs. Kroeger & Sons:

GENTS—I have had the pleasure of playing on several of your pianos, and, both for touch and quality of tone, consider them very excellent instruments.

GEORGE W. MORGAN.

[Letter from Harvey B. Dodworth, the celebrated conductor.]

Messrs. Kroeger & Sons:

GENTLEMEN—I find the tone of your piano sonorous, even and carrying. The singing quality is consequently excellent, the power great. I there-

fore have no hesitation in recommending it to the musical fraternity as a very superior instrument for concert or parlor.

Yours truly,

H. B. DODWORTH.

[Letter from August William Hoffmann, pianist and composer, graduate of the Royal Conservatory of Music at Stuttgart, director of music, Arkansas Female College, Little Rock, Ark.]

Messrs. Kroeger & Sons, New York city:

GENTLEMEN—It affords me great pleasure to bear testimony to the merits of your pianos, which I consider as being among the best that have ever come under my notice in this country or in Europe. They possess that rich and sweet quality of tone, the touch is beautiful and elastic, and I know from experience that they are very durable and remain in perfect tune. Wishing you the continued success which you deserve,

I remain, very truly yours,

AUGUST WILLIAM HOFFMANN.

Letter from Charles Wels, the distinguished composer, pianist and organist.]

Messrs. Kroeger & Sons:

GENTLEMEN—I take great pleasure in acknowledging to you that, after having tried your pianos, I find them in every respect beautiful, giving me entire satisfaction as to tone and touch. They respond to all the demands of the player and cannot fail to be appreciated.

Yours truly,

CHARLES WELS.

[Letter from Edward Schirner, the celebrated American pianist.]

COLUMBUS, Ohio, October 26, 1886.

Messrs. Kroeger & Sons:

DEAR SIRS—I never gave a public piano recital in my life unless I used a grand piano, but since I have such a wonderful Kroeger upright, which I selected at your warerooms, I use it in many of my public recitals in the place of a grand piano, and I unhesitatingly pronounce it the only upright piano that I have ever used that has the power and action of a grand. I cannot say too much for your upright. The tone is not only rich and full, but it has immense power and can be used for every shade of tone color.

Please accept my best wishes for your success.

I am yours,

EDWARD SCHIRNER.

[Letter from Edmund S. Mattoon, the pianist and composer.]

COLUMBUS, Ohio, December 15, 1886.

Messrs. Kroeger & Sons, New York:

GENTLEMEN—It affords me sincerest pleasure to testify my admiration for the Kroeger upright piano, not alone on account of its beauty and limpidity of tone, which has enthralled my ear, but of its perfection and delicacy of action, which has taken my finger willing captive. Wishing the Messrs. Kroeger that full measure of success and popularity for their admirable example of the piano maker's art, and whose superlative merit commands my most unqualified indorsement and recommendation,

I am most sincerely, &c.,

EDMUND S. MATTOON.

[Letter from Carl Venth, member of the Symphony Society of New York and of Metropolitan Opera House Orchestra.]

Messrs. Kroeger & Sons:

DEAR SIRS—Your pianos have an excellent touch and your small instruments are especially well adapted to accompaniment. The larger size

uprights possess the most brilliant and carrying musical quality of tone of any pianos I have heard. The Kroeger tone in its character in all the various styles resembles very much that which is only to be found in the grand.

Yours very respectfully,

CARL VENTH.

It is not our intention or purpose on this occasion to go into a detailed description of the various styles of upright and grand pianos manufactured at present by Messrs. Kroeger & Sons. To do so properly it would be necessary to publish with the description the illustrations of some of their styles in order to show the character of the design. However, it is becoming to say now that in general appearance the Kroeger uprights are models of a graceful and attractive design, modestly embellished and not burdened with useless ornamentations. They are abreast with all the modern piano case architecture and the finish is of the highest standard. The grands of various dimensions are beautiful models of case work and are among the best specimens of artistic case work now to be seen. All the fashionable woods, such particularly as oak, walnut and mahogany, are dispersed among the various styles of Kroeger grands and uprights, and a complete assortment of these pianos makes as handsome a showing as anything produced in the line.

We have intentionally abstained from entering the field of complex detail in this review of the Kroeger firm and their work up to date. There are many members of the trade, many musicians and many readers of this paper who have not had time or opportunity to visit the new Kroeger factory, and for their benefit we publish a picture of the building where the Kroeger pianos are constructed, and where the members of the firm can be found daily attending to their departmental duties. A visit to the establishment will give every intelligent caller an idea of the principles applied by technical experts in the construction of artistic pianos, and in the developing process of

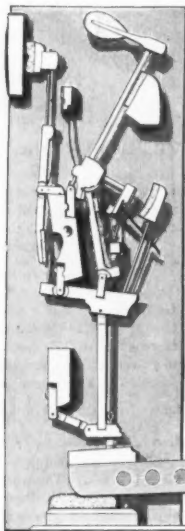
tone and touch as applied to the piano. None but persons endowed with delicacy of touch and exquisitely refined ears, with a subtle temperament susceptible to tone effects and with a musical nature, can fully appreciate the devotion of Kroeger & Sons to their artistic pursuit, and the attention which they bestow upon every detail of their factory work.

From the above it will be readily understood why and for what reasons the Kroeger piano has become one of the recognized forces in the rank of high grade instruments in this land, and why it has succeeded in impressing its worth and commercial value upon many firms in all sections of the country, including so great a house as Lyon & Healy, of Chicago. From Boston to the cities of the Pacific we find in every section a representation of these instruments, and the firms who handle them are devoted to the Kroeger pianos and bent upon introducing them in the musical circles of their respective communities. They have not only confidence in the musical qualities of the instruments, but also in their durability and the satisfaction they will give for years to come, notwithstanding constant usage, whether in practice under the hands of pupils or in play under the experienced fingers of cultured musicians.

The present condition of the business of Messrs. H. Kroeger & Sons is in a most prosperous state, and the factory is among the busiest places in the piano line in this city. The Kroegers are devoting all their time to the production of their now famous instruments, while Mr. R. W. Cross, who has been connected for several years with the house, is attending to the agencies and the wholesale trade. All indications point to an era of prosperity that will give Messrs. Kroeger & Sons cause to feel proud for having identified themselves among the makers of some of the best pianos produced anywhere at the present time.

KRUMSCHEID'S PATENT REGULATING EXTENSION.

Boston, October 26, 1888.



PIANO MANUFACTURERS in particular, and the Piano Trade in general, are invited to examine the new device for simplifying the regulating of Upright Piano Actions. It supplies the place of a "Rocker" or "Regulating Screw," and possesses many important advantages, as it is operated with a common "Regulating" or "Female" screw-driver; can be manipulated without removing the keys; cannot possibly rattle, — so common where rockers are employed, — and is accordingly very popular

with PIANO TUNERS AND REPAIRERS. It permits of a wider margin to lengthen or shorten a "Jack"; occupies less space, and is decidedly more attractive than a "Rocker," and but one screw is employed to raise or lower a "Jack" or "Sticker." It saves labor, is very simple, durable as the action of which it forms a part, and in short has only to be seen to be appreciated.

We can supply manufacturers with the Patent Extension, independent of the action, as it can be applied to any make of upright action which the manufacturer might prefer.

For terms and further particulars, address

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 Piano Plates
 —AND—
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CHASE PATENT SOUNDING BOARDS

Are Unrivalled for Pure Quality of Tone.

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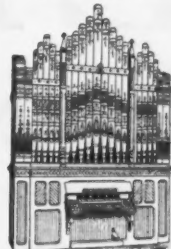
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1129 Chestnut Street

PHILADELPHIA, PA

The Geo. W. Lyon Stencil.

FOR the benefit of some of our contemporaries, for the dealers and the general public, we wish again to repeat most emphatically that the piano now being advertised by Messrs. Lyon, Potter & Co., of Chicago, as the Geo. W. Lyon piano is a stencil instrument.

It is not manufactured by Geo. W. Lyon.

It is made by Marshall & Wendell, of Albany, N. Y., a firm that makes cheap pianos and a firm that will stencil pianos for anyone who has the money to pay for them.

The scale was not drawn by Mr. Geo. W. Lyon. Mr. Lyon cannot draw a piano scale.

The piano is not made from "a scale drawn, and plans and specifications made, and patents invented by Mr. Geo. W. Lyon," as is stated, because Mr. Lyon cannot draw a scale, and because there are only three patents standing in the name of Geo. W. Lyon on record at the Patent Office. One is for a supplemental top for upright pianos, one is for a swing desk or music rack, and the other is for an attachment to sounding boards. The first two are trivial contrivances that are applied to the case of the instrument; the third is a silly, talking point, which has about as much musical value as his swing desk has artistic value. Piano makers laugh at it.

Mr. Geo. W. Lyon has been for a number of years in the music trade, he has accumulated money, and he is at present the vice-president of Messrs. Lyon, Potter & Co., all of which does not prevent THE MUSICAL COURIER from stating, for the benefit of all concerned, that the Geo. W. Lyon piano is a stenciled instrument, that it is of no musical value, and that the use of Mr. Lyon's name upon its front does not enhance its value except as it parades his name, which has been made well known from his ability as a piano salesman.

THE MUSICAL COURIER has been for years fighting the idea of putting on the fall board of a piano any name or title which does not rightly indicate the origin of the instrument, and THE MUSICAL COURIER does not take into consideration the position or personality of individuals when it is endeavoring to sustain that which is right and to proclaim that which is wrong in such plain language that all who read may understand. The Geo. W. Lyon piano is a cheap stencil.

The Eastern stockholders of Messrs. Lyon, Potter & Co. have been for years opposed to the stencil business. They have devoted time, money and influence to fight it in all its many forms, and we are sure that the time is not far distant when they will insist that the good name of their house shall not be sullied by contact with a means of doing business that has merited and won the universal condemnation of the leading manufacturers and dealers in the trade.

Lyon, Potter & Co. are destined to become a great house, and one of the things they will in years to come view with regret is the concession they are now making which permits Mr. Lyon to carry on a pet scheme that enables their competitors to utilize as a weapon against their interests. Neither Mr. Lyon nor anyone else, down to a mere bladder of a stencil music trade editor, can find a decent apology for advocating the sale of a stencil piano.

The Trade.

—The machinery is about to be put in place in the factory of the Petit Bijou Piano Company, at St. Johnsville, N. Y.

—Mr. Frank Conover, of Conover Brothers, is out on a business trip, embracing visits to Rochester, Buffalo, Cleveland and Chicago.

—We have received an exceptionally neat and effective glass sign from the A. B. Chase Company, which we acknowledge with thanks and admiration.

—Mr. Charles Steinway, of Steinway & Sons, and Mr. Charles Ziegler, of the London branch of Steinway & Sons, left for Europe last Thursday on the Normannia.

—Messrs. Breitkopf & Härtel, the old-established music publishers, of Leipzig and Brussels, have opened an English branch at 151 Oxford-st., London, W., for the sale of their publications.

—A new instrument called the lodonofone has been constructed for use in the ballet of "Le Rêve," now rehearsing at the Paris Opera House. It consists of 25 metallic tubes, to be struck by the same number of hammers set in motion through a keyboard.

—A new Mason & Hamlin organ of 14 stops has been purchased for the Second Congregational Church, South Peabody, the case of which is oak. The new organ will be opened Sunday afternoon at 2:15 o'clock, when the pastor, Rev. Israel Ainsworth, will give "Some thoughts about music." There will also be singing by a quartet.—Peabody (Mass.) "Press."

—The Weaver Organ Company, of York, Pa., are in a flourishing condition and command a large trade. Several handsome new styles have been put on the market and are commanding a large sale. The Weaver organ is being shipped all over the world, and dealers who wish to handle a good, reliable organ should write for prices and secure the agency. Territory is being taken rapidly.

—George D. Herrick & Co., the music dealers, yesterday commenced suit in the Circuit Court against A. Owen Crozier. They allege that the defendant purchased a piano from them some two months ago worth \$800, which he paid for in stock in the Michigan Fire Ladder and Truck Company, which plaintiffs claim is worthless and cannot be realized upon.—Grand Rapids "Democrat."

—Within a few days the firm of Howard, Farwell & Co. will open the sale of pianos and organs at 114 East Third-st. Mr. Howard was formerly of Dyer & Howard and Mr. Farwell was lately with W. J. Dyer & Brother. Henry Behr, of the New York manufacturing firm of Behr Brothers & Co., is president of the Howard-Farwell Company. On the second floor of the building there is a music hall fitted up to accommodate 350 persons and provided with a pipe organ.—St. Paul "Press."

—Alfred Gosling, the music dealer, of No. 10 East Fifteenth-st., arrested on August 30 on a charge of stealing 84 pieces of sheet music from the office of George M. Klenk, No. 23 East Fourteenth-st., was before Justice

Gorman at Jefferson Market Police Court on Saturday. During the examination Gosling testified that on the day he took the bundle of music he was charged with stealing he gave the office boy \$1.30 and told him to send a bill for the balance. Counsel for Klenk acknowledged that this was true, and Gosling was thereupon discharged.

—Among patents granted recently we find the following in the records: To C. G. Conn, Elkhart, Ind., for wind instrument.....No. 436,096
Otto Wessel, New York, for piano action.....436,511
George Steck, New York, for piano action.....436,385

WANTED—A competent piano salesman who can furnish references as to his ability to take a permanent position in a large wholesale and retail piano, organ and music house in a large Ohio city. Salary \$30 per week. A man from the vicinity of New York city preferred. Address, for two weeks, "Business," care of THE MUSICAL COURIER.

WANTED—A first-class piano tuner and repairer, and two first-class road or traveling salesmen. Send references in application. Address, Thomas & Barton, piano and organ dealers, Augusta, Ga.

WANTED—Ten or 15 action finishers. Good men only need apply personally or by letter to Wm. H. Bush & Co., 343 East Chicago-ave., Chicago, Ill.

WANTED—Someone thoroughly posted in the retail and jobbing piano and organ trade to interest himself in a solvent business that is manufacturing an article which, if properly introduced, is sure to find a large sale with firms in the piano and organ trade. Address "Article," care of this paper.

ACTION REGULATOR WANTED—A good action regulator who wants a steady job out of town, fine piano to work on, regular pay, good wages. Address, "Regulator," care of this office.

RETAIL SALESMAN, who is acquainted in Harlem and vicinity, and who can also influence any retail trade from the towns about New York, is wanted at a factory in the northern part of the city. He must have sufficient confidence in himself to be prepared to work for \$20 per week and expenses and a commission on his sales. None others need apply. Address, "Cash," this office.

WANTED—To go South—Utility man, tuner, organ and small goods repairer. Must be willing to help in every way reasonable. Good future for the right man. Address, "Florida," this office.

WANTED—Situation as tuner. Thoroughly understands repairing pianos and organs. Address W. K. Myers, 1407 Cedar-ave., Cleveland, Ohio.

WANTED—In an active Southern city, by the largest piano establishment in the State, an efficient wareroom salesman experienced in city trade. Address, giving references, XX, care MUSICAL COURIER, 25 East Fourteenth-st., New York, N. Y.

A FIRST-CLASS salesman wants position with a piano house, wholesale or retail, or both. Address "Piano," care of THE MUSICAL COURIER.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

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GRAND

— AND —

UPRIGHT
PIANOFORTES.

* GOLD MEDAL *
NEW ORLEANS, 1885. MELBOURNE, 1889.



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The World's Highest Authority on Music,

DR. HANS VON BÜLOW,

INDORSES THE

BEHR BROS. PIANOS.

"The new action with compensation lever, in your grand pianofortes, I CONSIDER A GREAT IMPROVEMENT, and it should be highly appreciated by the public in general, especially the ladies. THE USEFULNESS OF THE NEW PATENT IS VERY APPARENT. The firm of BEHR BROS. & CO. ARE DESERVING OF SUCCESS. The Patent Piano Muffler, also invented by the firm, I regard in every respect as Useful, Practicable, and an IMPORTANT INVENTION, and Their Instruments in General Merit My Approval."

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Abt, Paulus, Tiliens, Heilbron and Germany's
Greatest Masters.

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and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

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CLARENCE BROOKS & Co.,

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Fine Piano Varnishes,

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Send for 1889 Catalogue.

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THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

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Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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THE only practical machine of the kind on the market to-day. Handles both Upright and Square Pianos with equal facility, requiring only a slight change. It is both strong and durable, and is easily handled.

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ALL our Pianos have our patent Agraffe Bell Metal Bar arrangement, patented July, 1875, and November, 1875, and our Uprights have our patent metallic action frame, cast in one piece, patented May, 1877, and March, 1878, which has caused them to be pronounced by competent judges

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Great Power, Evenness of Scale, Rich Singing Quality,
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burgh R.C. Cathedral, 4.

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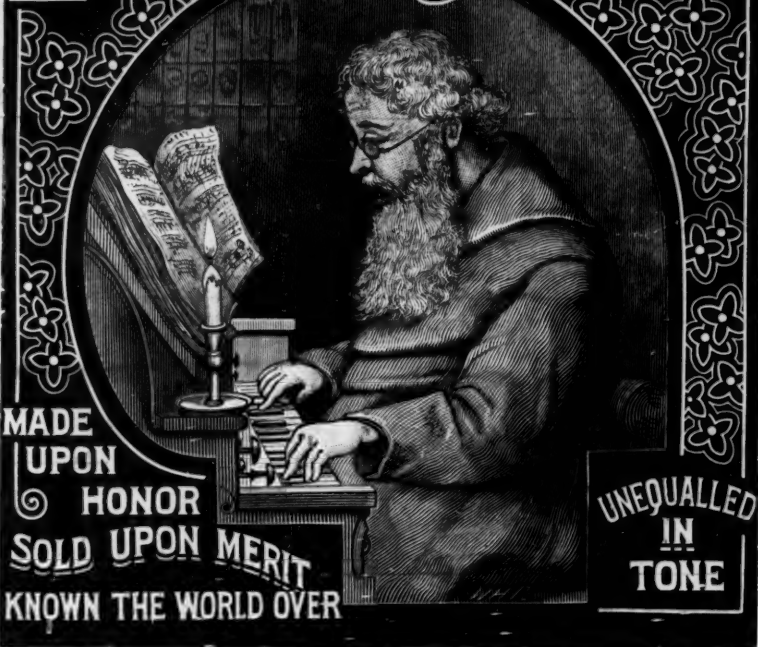
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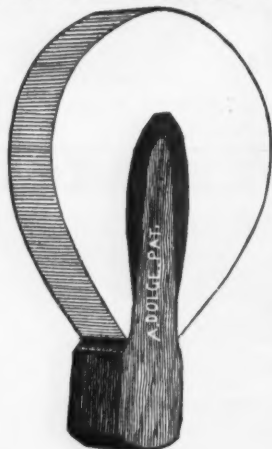
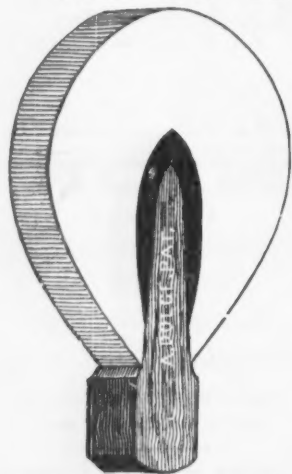
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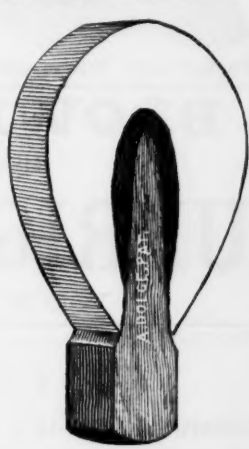
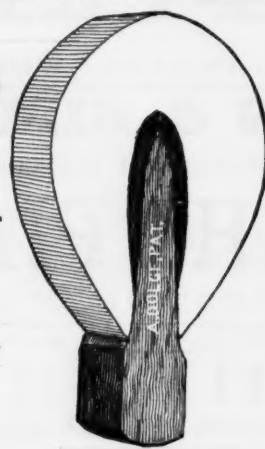
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